

# THE BUYER'S GUIDE FOR COMIC FANDOM

No. 105 - November 21



REACHING OVER 8000 FANS WEEKLY

# THE BUYER'S GUIDE FOR COMIC FANDOM

## INFORMATION

### AD RATES

NOTE: The Buyer's Guide's pages are tabloid sized.

#### FULL TABLOID PAGE

PRINTED SIZE: 11 x 17"

SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 32"), but for best appearance, make it proportional to the printed size.

PRICE: \$39.00

#### HALF TABLOID PAGE

PRINTED SIZE: 11 x 8 1/2"

SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 16"), but for best appearance, make it proportional to the printed size.

PRICE: \$20.00

#### FOURTH TABLOID PAGE

PRINTED SIZE: 5 1/2 x 8 1/2"

SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 14" or 8 1/2 x 11" paper to be reduced, or PRINTED SIZE not reduced.

PRICE: \$10.00

#### EIGHTH TABLOID PAGE

PRINTED SIZE: 5 1/2 x 4 1/2"

SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 11" to be reduced in size, or PRINTED SIZE and not reduced.

PRICE: \$5.00

### CLASSIFIED ADS

All classified ads must be TYPED by you and submitted ready to print. The rate is: \$1.00 for up to and including SIX LINES. Each additional line only 15¢. Each line may be no longer than five inches. Artwork may be included in your space. If you double-space your ad, count all blank lines in your cost total. BASE THE TOTAL COST OF YOUR AD ON HOW MANY TYPED LINES IT IS OR WOULD BE. NO MINIMUM OR MAXIMUM AMOUNT OF LINES! (NOTE THE CLASSIFIEDS ON PAGE 14 AND 15.)

### REACHING ALL SERIOUS COMIC COLLECTORS

THE BUYER'S GUIDE FOR COMIC FANDOM is a weekly publication of Dynapubs Enterprises/15800 Rt. 84 North/East Moline, Illinois 61244. Second class postage paid at East Moline, Illinois, and at additional mailing offices. This is currently the widest-read publication in the comic collecting field and has been called the comic collector's Bible.

#### PAID CIRCULATION: 8000

SUBSCRIPTIONS: THE BUYER'S GUIDE costs \$3.00 for 26 issues (6 months) or \$5.00 for 52 issues (full year) in the United States, Canada and Mexico. Foreign subscription rates are available upon request. SINGLE COPY: 50¢. NO BACK ISSUES AVAILABLE. Entire contents are Copyright ©1975 by Alan L. Light. All rights reserved.

CHANGE OF ADDRESS: Please give us four weeks advance notice. We must also have both your old and new addresses when you move. For best service, use the back cover address box when moving.



### AD DEADLINES

Our advertising

deadlines are EVERY FRIDAY. We must have your ad by noon Friday for it to be published in the following week's BUYER'S GUIDE. All copies of TBG are mailed within one week of the ad deadline and are in subscriber's hands in a matter of days.

FAST! \* EFFECTIVE! \* DEPENDABLE!

IF, FOR SOME REASON, YOU NEED TO CONTACT DYNAPUBS IMMEDIATELY, PHONE ALAN L. LIGHT AT THIS NUMBER..

(309) 496-2353

## GENERAL INFORMATION

SEND ALL ADVERTISEMENTS TO: DYNAPUBS ENTERPRISES  
15800 RT. 84 NORTH  
EAST MOLINE, IL 61244

State what size ad it is and enclose payment with the ad. We will run it in the earliest available issue unless instructed otherwise. Our ad deadlines are Friday of every week.

With our weekly publication, your ad can be printed as soon as YOU want it to be. The ad you send us will come out soon no matter when you submit it to us. so send it in as soon as you prepare it.

PREPARING YOUR AD: Black ink on white paper will produce your best results. Worn out typewriter ribbons will not reproduce well. Please take note of "SIZE OF ORIGINAL AD" explanation in each

ad category at left. Follow these and you should have no trouble preparing an attractive ad that will bring you excellent response.

WHEN WE RECEIVE YOUR AD, we will send you a postcard confirmation that we did receive it, and it will tell you what issue your ad will run in and when you should expect to begin receiving orders.

We will make every effort to deserve your ad, and will be glad to answer questions for you. We also appreciate any comments, suggestions or criticism.

Let THE BUYER'S GUIDE...the Bible of all serious comic collectors...sell for you as it sells for the many advertisers who come back issue after issue. OUR LIST OF SATISFIED ADVERTISERS IS ENDLESS! ...Thank you!

### WE GOT COMICS!

ALL KINDS COMICS!!  
OLD & NEW COMICS!!  
UNDERGROUND COMICS!!  
WHOLESALE! RETAIL!!  
BOB SIDEBOTTOM

73 E. San Fernando  
San Jose, CA 95113

COMIX, from AARDVARK to ZAP! ALL MINT!  
"The Best in New Comic Since '68!"

1. ADULTS ONLY FOR UNDERGROUNDS! (18 or over)
2. POSTAGE & HANDLING RATES: For all orders of \$3 or more, there is no charge; under \$3, add 25¢ postage/handling. MINIMUM ORDER is \$1.00.
3. DISCOUNT: 10% off on orders of \$25 or more; 20% off on \$100 or more!
4. CANADIAN ORDERS: addtl. 25¢ per order. OTHER FOREIGN ORDERS: addtl. 50¢.
5. INSURANCE (Optional) - USA orders only - 30¢
6. MAKE ALL CHECKS & MONEY ORDERS OUT TO: Comic Collector Shop (U.S. Currency Only)
7. PLEASE LIST ALTERNATES IF POSSIBLE!

#### \*\*\* NEW \*\*\*

BARBARIAN WOMEN #1-\$1.00 (Barney Steel, Trina, Harris; Nestor Redondo Cover)  
CALIFORNIA COMICS #2-\$1.00 (Ed Watson, Ross, Williams; Introducing Comixography, the Comic Index, 1st installment, A.B.C. BROTHER CAN YOU SPARE 75¢ FOR A FREAK BROS. NUMBER 4? - 75¢ (Shelton, Sheridan)  
ZAP #8-75¢ (Crumb, Shelton, Wilson, Moscoso)  
ARCADE #4-\$1.25 (Crumb, Wilson, Spiegelman, etc.)  
HEROES ILLUSTRATED COMIC ART CATALOG #1-\$15 (Conan #9, complete story & art, b&w, 11x17)  
FANTASTIC ART OF FRAZZETTA #1-\$5.95 (Color)  
R. CRUMB'S YUM YUM BOOK-\$6.95 (Color, 144 pgs.)  
DESTINY-\$1.50 (Philippine artists/interviews)  
FLAMED-OUT FUNKIES-75¢ (all funny W. Murphy!)

STAR\*REACH #3-\$1.00 (Frank Brunner)  
AARDVARK #2 - \$1.00  
ABORTION EVE - 50¢ (Chevli, Sutton)  
AIR PIRATES FUNKIES - 25¢ (Tabloid)  
ALL CANADIAN BEAVER - 75¢ (R. Holmes)  
ALL DUCK COMICS #1-60¢ (J. Kinney, etc.)  
ALL NEW UNDERGROUND COMIX:

- #1 ARMAGEDDON #1-\$1.00 (B. Steel)
  - #2 HOT CRACKERS - 75¢ (Peter Clapp)
  - #3 HIGH SCHOOL/MOUNTAIN-75¢
  - #4 BIG LEAGUE LAFFS - 75¢ (Jim Himes)
  - #5 TWO FISTED ZOMBIES-75¢ (Veitch Bros.)
- AMAZON COMICS #1-75¢ (F. Sturgeon)  
AMAZING ADULT FANTASIES - 75¢  
AMERICAN FLYER FUNKIES #1,2 - 75¢ ea.  
AMPUTEE LOVE - \$2.00 (Boates Cover)  
ANOMALY #4 - 50¢ (Corben, Kline)

\*ARCADE #1,2,3,4\*-\$1.25 ea. (New Stuff!)  
ARMADILLO #2 - 75¢ (J. Franklin)  
ARMAGEDDON #1,2,3-\$1.00 ea. (B. Steel)  
ARMORKINS - 75¢ (L. Todd)  
ARTISTIC COMICS-\$1 (All Crumb Sketchbook)  
BAKERSFIELD KOUNTRY KOMICS-75¢ (Welz)  
BALLOON VENDOR-75¢ (Sheridan/Schrier)

\*BARBARIAN COMICS #1,2,3-75¢ ea. #4-\$2.00  
(#4--72 pgs., Jaxon cover & 2-pg. poster; Trina, Jim McQuade, Will A. Meunier, Michael Whelan, Steve Whitecloud)

\*BARBARIAN WOMEN #1-\$1.00 (Steel, Harris)  
\*BAREFOOTZ FUNKIES #1-75¢ (Howard Cruse)  
BENT - 60¢ (S. Clay Wilson)

\*BEST OF WONDER WARTHOG #1,2,4-75¢, #3-60¢  
BIJOU FUNKIES #8 - \$1.00 (COLOR)  
BINKY BROWN MEETS THE HOLY VIRGIN MARY-75¢  
BIZARRE SEX #1,3 - 75¢ ea.  
BLACK & WHITE - 75¢ (All Crumb)

BRAIN FANTASY #1,2 - 75¢ ea.  
BUM WAD - 75¢ (Geiser-COLOR)  
\*CALIFORNIA COMICS #1-75¢, #2-\$1.00  
CHEECH WIZARD/SCHIZOPHRENIA-75¢ (Bode')

\*CHICANOS-75¢ (Rius--COLOR)  
CLOUD #2 - 50¢ (P. Bramley, Others)  
CLOWNS - 50¢ (Geiser)  
COLOR - \$1.00 (Moscoso--Full Color)  
COMPOST COMICS-60¢ (Metzger, Todd, etc.)  
COMIX BOOK #1,2,3 - \$1.50 ea.  
\*CONSUMER COMIX-75¢ (Kitchen, Others)  
CORN FED COMICS #1,2-75¢ ea. (K. Deitch)  
COSMIC CAPERS #1 - 50¢ (Big Muddy)  
R. CRUMB'S COMICS & STORIES-50¢

DEATH RATTLE #3 - 75¢  
DEEP 3-D - \$1.00 (W/3-D Glasses)  
DEMENTED PERVERT #2 - 50¢ (Geiser)  
DESPAIR - 60¢ (Crumb)  
DEVILANT SLICE #1,2 - 60¢ ea. (Irons)  
DIRTY DUCK - 75¢ (B. London)  
DIRTY LAUNDRY-75¢ (Crumb, Kaminsky)  
DOPIN' DAN #3-75¢ (Richards)

\*DR. ATOMIC #1,2,3-75¢ ea. (L. Todd)  
DROOL #1 - 75¢ (R. Reese, J. Kinney)  
DT'S - 75¢ (Dave Geiser)  
EBON-25¢ (Black Superhero; L. Fuller)  
ENIGMA - 75¢ (L. Todd, Others)  
ETERNAL COMICS - 75¢ (J. Thompson)  
FACTS O' LIFE SEX ED. FUNKIES - 75¢  
FANTAGOR #1-75¢, #3-\$1.00 (Corben)  
FEDS'N HEADS #1 - 60¢ (Shelton)  
FEELGOOD FUNKIES - 75¢ (F. Sturgeon)

\*FELCH-\$1.00 (Wilson, Spain, Crumb, Osborn)  
FEVER DREAMS - 75¢ (Corben)  
\*THE FIRST KINGDOM #1,2,3-\$1 ea. (Katz)  
\*FLAMED-OUT FUNKIES-75¢ (Willy Murphy)

\*FORBIDDEN KNOWLEDGE-75¢ (Jim Himes)  
FOUR SKETCHBOOKS, etc. - 50¢ (Griffith, etc.)  
\*FREAK BROS. #1,2,3,4-75¢ ea. (Shelton)  
FREAK BROS. IN GERMAN-75¢ (#1 Transltd.)  
FUCKTUP - 75¢ (Marty Nelson, Buda)  
FUNNYBOOK #1 - 75¢ (Welz, Trina)

\*THE FUNNYBOOK #1,2-25¢ ea. (L. Severino)  
GIMME - 75¢  
GJRL FIGHT #1,2 - 60¢ ea. (Trina)

GJDRKZLXCWBZ COMICS - 50¢ (Wolverton)  
GOD NOSE - 75¢ (Jaxon)  
GREASER #2-75¢ ('50's Flashes)  
GRIM WIT #2-\$1.00 (Corben--COLOR)

HAROLD HEDD #1-\$1.50, #2-75¢ (R. Holmes)  
HEART #1-75¢ (John Aulenta)  
HEAVY (Tragi-Comix) - 60¢ (Irons)  
HIGH ADVENTURE-75¢ (R. Kline, M. Royer)  
HIT THE ROAD - 60¢ (Pat Ryan)

HOMEGROWN FUNKIES - 75¢ (Crumb)  
GORY STORIES #2-1/2-50¢ (Pound, Shaw)  
HYTONE #1-75¢ (Crumb; reprint)

IMAGE OF THE BEAST-75¢ (Boxell)  
INNER CITY ROMANCE #1,2-75¢ ea. (Colwell)  
ILLUMINATIONS - 60¢  
INSECT FEAR #3-60¢ (Wilson, Spain, Brand)

JUNKWAFFEL #1,2,3,4-60¢ ea. (Bode')  
L.A. COMIC #2 - 75¢  
LAUGH IN THE DARK-75¢ (Spain, K. Deitch)

LEAN YEARS - 75¢ (Deitch, Trina, Pound)  
LEATHER NUN-75¢ (Sheridan, Jaxon, Crumb)  
LEFT FIELD FUNKIES - 75¢ (B. London)

LIGHT - 75¢ (Irons--COLOR)  
LITTLE BOOK OF INNER SPACE-35¢ (Omandu)  
LITTLE GREEN DINOSAUR #1,2-50¢  
THE MAN-\$1.00 (Bode'; out of print)

MANHUNT #1,2 - 75¢ ea.  
MEAN BITCH THRILLS - 60¢ (Spain)  
MEEF #1,2 - 60¢ ea. (Schrier, Sheridan)

MERTON OF THE MOVEMENT-75¢ (B. London)  
MICKEY RAT #2-75¢ (Armstrong)  
MIDDLE CLASS FANTASIES-75¢ (J. Lane)  
MONOLITH #1 - 75¢ (Welz)  
MOONDOG #2,3 - 60¢ ea. (Metzger)

MOTHER'S OATS #2-\$1 (Sheridan, Schrier)  
MR. NATURAL #1,2-75¢ ea. (Crumb)  
MUTANTS OF THE METROPOLIS-50¢ (Serniuk)  
MYRON MOOSE #2 - 75¢ (Foster, Davis)  
NARD'N PAT-75¢ (Jay Lynch)

NET PROFIT-\$1.00 (Save the Dolphins!)  
OCCULT LAFF PARADE-60¢ (Deitch, Kinney)  
PANDORA'S BOX - 75¢ (Chevli, Sutton)

PEOPLE'S COMICS - 75¢ (Crumb)  
PORK - 75¢ (All S. Clay Wilson!)

\*PORK POSTER-\$5 (signed), \$1.50 (unsigned)  
PSYCHOTIC ADVENTURES #1,2,3-75¢ ea.  
\*PUDGE, GIRL BLIMP #1,2-75¢ ea. (L. Marrs)  
\*PURE JOY-75¢ (DiCaprio)

PURPLE CAT #1-\$1.00 (Jay Lynch Cover)  
REAL PULP #2-60¢ (Brand, Wilson, Dallas)  
RIC SLOANE COMICS #1 (1969)-75¢  
ROWLF - \$1.00 (Corben)

ROXY FUNKIES - 75¢ (Jay Lynch)  
RUBBER DUCK #2 - 60¢ (M.J.B.)  
SALOON - 50¢ (Geiser)

SAN FRANCISCO COMIC #4 - 60¢  
SEX & AFFECTION - 75¢ (Jim Himes)  
SHORT ORDER COMIX #1,2-75¢ ea.  
SHOW & TELL - 60¢ (Justin Green)

SKULL #2,3,4,5,6 - 75¢ ea.  
\*THE SKULL KILLER #1-\$1.50 (Gary Terry)  
SLEAZY SCANDALS OF THE SILVER SCREEN-60¢  
SLOW DEATH #2,3,5,6 - 75¢ ea.

SMILE #2 - 75¢  
SNAPPER - 75¢ (Gregg Miller)  
SNARF #1,2,3,4,5 - 75¢ ea.

SNATCH #1,2,3 - 60¢ ea.  
SOFT CORE #1-60¢ (Michael J., Landeros)  
SPACED #1,2-\$1.00 ea. (Pinkoski)

SPACED OUT #1 - 60¢ (T. Bird)  
SPASM - 75¢ (Jeff Jones)  
SPHINX #3 - 60¢ (J. Thompson)

\*STAR\*REACH #1,2,3 - \$1.00 ea.  
\*STAR\*REACH #1,2,3 - \$1.00 ea.  
\*STONED PICTURE PARADE #1-25¢ (12-pg. folio)

SUBVERT #1,2-\$1.00 ea. (Spain)  
TALES FROM THE FRIDGE #1-75¢ (R. Jones)  
TALES FROM THE TUBE (Rick Griffin)

1st ed. - \$1 (8-1/2x11), 2nd ed. - 60¢ (7x9-1/2)  
TALES OF TOAD #3-60¢ (Griffith)  
TERMINAL COMICS #1 - 50¢ (McMillan)

THRILLING MURDER-75¢ (Crumb, Osborne)  
TITS & CLITS-100¢ (Chevli, Sutton)  
TOONEY LOONS & MARIJUANA MELODIES-75¢

TORTOISE & HARE-51¢ (Halgren, Air Pirates)  
TRASHMAN Vol. 1 No. 1 - 50¢ (Spain)  
TRUCKIN' #2-60¢, #1-\$1.00 (Metzger)

TUFF SHIT COMICS-\$1.00 (Dope Benefit)  
TURNED ON CUTIES-75¢ (Crumb, Lynch, etc.)  
\*S. Clay Wilson) 2 - 75¢

UNEEDA - 60¢ (Crumb)  
WEIRD TRIPS MAGAZINE - 65¢ (Kitchen)  
WHITE LUNCH COMIX #1 - 75¢ (R. Holmes)

\*WHITE WHORE FUNKIES - 50¢  
\*WIMMEN'S COMIX #1,2,3,4,5 - 75¢  
XYZ COMICS #1 - 75¢ (Crumb)

YELLOW DOG COMICS #13,18,23,24,25-60¢ ea.  
YOUNG LUST #1,2-60¢ ea, #3,4-\$1 ea. (COLOR)  
ZAM - 60¢ (ZAP Artists Jam!)

\*ZAP COMIX #0,1-60¢ ea, #2,3,4,5,6,7,8-75¢ ea.  
\*ZERO #2 - 75¢ (Warren Greenwood)  
FUNNY PAPERS #1,2,3-75¢ ea. (Color Tab.)

SUNDAY PAPER #1,2-\$3 ea., #3-7 - 75¢ ea.  
YELLOW DOG TABLOIDS #1-12 - \$3.00 set

APEX TREASURY OF U.G. COMICS-\$4.95  
ARTSY FARTSY FUNKIES-\$4 (8x10, U.G. hist.)  
BEST OF BIJOU-\$4.95 (160pgs, Crumb Cov.)  
\*MORE OF THE BEST OF BIJOU-\$4.95

BEST OF RIP OFF PRESS #1,2-\$3.50 ea.  
BEST OF DISNEY COMICS-\$1.50 ea. (Color)  
D. DUCK: FROZEN GOLD; GHOST OF GROTTO

Uncle Scrooge: ONLY A POOR OLD MAN.  
M. Mouse: BAT BANDIT OF INFERNO GULCH.  
\*DISNEY '30's ORIGINALS-79¢ ea. (10-1/2x15

48 pgs. reprints) A WALT DISNEY PAINT  
BOOK: M. MOUSE & D. DUCK CAG BOOK; DRAW  
& PAINT D. DUCK; THE WALT DISNEY PAINT

BOOK; WALT DISNEY SILLY SYMPHONY;  
M. MOUSE, D. DUCK & ALL THEIR PALS.  
HISTORY OF U.G. COMICS-\$10.00 (Estren)

\*MIND WARP-\$3.50 (Sheridan/Schrier)  
ORIGINS OF MARVEL pbk-\$7, hdbd.-\$11  
\*SON OF ORIGINS pbk.-\$7, hdbd.-\$11

\*SLOW DEATH FUNKIES-\$5 ("Best of Anth.")  
\*YOUNG LUST ANTHOLOGY-\$3.95 (8-1/2x11)

EC COLOR REPRINTS: CRYPT OF TERROR #1-\$2  
\$1.50 ea.; WEIRD SCIENCE #15; SHOCK SUSP. #2  
\$1.25 ea.; SHOCK SUSPENSE #6, 12; HAUNT OF

FEAR #12, 23; WEIRD FANTASY #13; CRIME  
SUSPENSE #25; VAULT OF HORROR #26;  
TWO-FISTED TALES #34; WEIRD SCIENCE #12.

DC-10-1/2x14 (COLOR): FAMOUS 1st Ed. -  
\$1.50 ea.; ACTION 1; DETECTIVE 27; WHIZ;  
SENSATION 1; BATMAN 1; ALL STAR 3; FLASH 1

CORBEN-S2 ea.: EERIE #56, 57, 58, 60, 62, 64;  
CREEPY #56, 57, 59, 60-64, 66, 68, 69, 70, 73;  
VAMPIRELLA #30, 31, 33.

EISNER: SPIRIT (Warren) #1-11-\$2.00 ea.;  
SPIRIT SET #4-\$4 (1-3/4); SPIRIT TAB.-  
\$2.00; SPIRIT COLORING BOOK-\$2.50

DITKO: MR. A-50¢; WHA? #1-60¢;  
AVENGING WORLD-60¢  
ALL STARS #2-\$2 (Crumb, Brand, etc.)

AMAZING WORLD OF SUPERMAN-\$2.40 (10x14)  
BERKELEY COM COMICS '73-\$1, '74-50¢  
\*BERNIE WRIGHTSON TREASURY-\$5.00

BEST OF SAN FRANCISCO BALL #1-\$2.00  
BURROUGHS BULLETIN #34-\$2.00  
CHANGES #3 ('69)-\$5 (Crumb, Griffin)

CHANGES #88 (6/74)-\$1.00 (Crumb)  
\*CHARLTON BULLSEYE #1,2,3-\$1.25 ea.  
CHARLTON PORTFOLIO-\$2.00 (Ditko)

COLLECTOR'S SHOWCASE #1,2-\$5 ea. (art cat)  
COMIC MEDIA #10-\$1.00, #11-75¢  
\*COMIC SCIENCE #7, 10, 13, 14, 15, 16-\$1.50 ea.

\*ELFIAND CHRONICLES #1-50¢ (J. Denney)  
FUNNYWORLD #14-\$5, #15, 16-\$1.50 ea.  
\*GAMUT #1,2-\$1.00 ea. (#2: Eisner)

\*GRAPHIC GALLERY #4,5,6-\$5 ea. (Color)  
GRAPHIC STORY MAG. #15, 16-\$1.50 ea.  
HEROES, INC. #5 (Wood; Color Comic)

\*HIGH TIMES #3,4,5,6-\$2 ea. (Dope Mag.)  
HOT STUFF #1-\$2.50 (Corben--2 strips)  
INSIDE COMICS #1,2 - \$1.00 ea.

LAUGHING GAS-\$3 (Crumb Cov.; Dr. Atom strp)  
MAD SPECIAL #12, 15-\$2 ea. (EC reprints)  
MAN FROM UTOPIA-\$1.50 (R. Griffin)

MISTY-\$6.50 (J. McQuade; hardcover comix)  
\*MYSTICOGYFFL #1-\$1.00 (Kirby, Shaw)  
THE ART OF NEAL ADAMS - \$3.00

\*NICKLEDEON #1-\$2.00 (Corben)  
PLAYBOY 1775-\$2 (Freak Bros; new 4pgs. col.)  
PROMETHEAN #4-\$3.00, #5-\$2.00

\*RBCC #121-\$1.50 (Vaughn Bode' Issue)  
RIP OFF REVIEW #2,3-\$1.50 ea.  
\*SHELF STUFF-\$4.50 (Barry Smith)

SQUATRON #5 - \$3.00  
STERANKO HISTORY OF COMICS #1-\$4, #2-\$6  
DIY. HANDS/KUNG FU #1,2-\$2, #16-19-\$1.25

KULL AND THE BARBARIANS #1,3-\$2 ea.  
MARVEL PREVIEW #1-\$2, #2,4-\$1.50 ea.  
MARVEL TREASURY: CONAN-\$2.00 (Smith)

SAVAGE SWORD OF CONAN #1-3-\$5; #4-10-\$2  
SAVAGE TALES #2,3-\$5; #4,5-\$3; #9-12-\$1.50  
UNKNOWN WORLDS OF S.F. #1-\$5; #2-\$2; #4-\$1.50

NEW OVERSTREET PRICE GUIDE (1975)-\$7.00

# COMIC BOOKS WANTED!

The following is a list of comic books we are interested in purchasing immediately. This list will be good until January 1st, 1976.

- 1) All comic books must be complete and in very-good or better condition. This means a tight cover; no rips, tears or creases; minor markings but none that deface the cover; some discoloration but not soiled.
- 2) Comics received in inferior condition will have to be returned at your expense.
- 3) All prices listed are for individual books. 1-10=25¢ means we are paying 25¢ each for any issue, 1 thru 10.
- 4) There is no need to write first if you have any of these books. Just send them to us, up to 10 copies of any issue, or up to 25 copies of any title or issue marked with an asterick (\*), along with an itemized statement of what you are sending and the total amount owed, for payment.
- 5) Please insure all packages as we cannot be responsible for comics that get lost or damaged in the mails. However we will be glad to send you a list of packaging and mailing tips upon request.
- 6) We are also looking for regular back-issue suppliers. Can you help us? Let us know. Thank you.

## MARVEL COMICS

AMAZING ADVENTURES 1=35¢ 2,4-9=25¢ 11-20=15¢  
 AMAZING FANTASY 15=\$60.00  
 ASTONISHING TALES 1,8=25¢ 2-7=20¢  
 AVENGERS\* 1=\$25.00 2-4=\$7.00 5=\$3.50 6-8=\$2.50 9-11=\$1.50 12-18=75¢ 19-25=35¢ 26-30=50¢ 31-100=35¢ 101-120=25¢ 121-125=20¢ 126-130=15¢  
 AVENGERS SPECIAL\* 1=\$1.00 2,3=50¢ 4,5=35¢  
 BRAND ECHH\* 1=50¢ 2-13=30¢  
 CAPTAIN AMERICA\* 100=\$1.25 101-120=40¢ 121-130=30¢ 131-165=25¢ 166-176=15¢  
 CAPTAIN AMERICA SPECIAL\* 1=75¢ 2=50¢  
 CAPTAIN MARVEL\* 1=\$1.25 2=35¢ 16-30=25¢ 31,32=15¢  
 CHAMBER OF DARKNESS\* 4=\$1.00  
 CONAN\* 1=\$10.00 2=\$4.50 3=\$7.50 4-6=\$3.50 7-11=\$2.50 12-16=\$1.75 17,18=\$1.50 19-24=\$1.00  
 CREATURES ON THE LOOSE\* 10=\$1.00  
 DAREDEVIL\* 1=\$8.00 2=\$3.50 3=\$2.50 4,5=\$1.50 6-8=75¢ 9-15=50¢ 16-25=35¢ 26-85=25¢ 86-100=20¢ 101-106=15¢  
 DEFENDERS\* 1=\$1.25 2-10=50¢ 11-14=25¢  
 DOC SAVAGE\* 1=40¢ 2-8=30¢  
 DR. STRANGE\* 169-183=35¢ 1=35¢ 2=25¢  
 FANTASTIC FOUR\* 1=\$90.00 2=\$35.00 3=\$25.00 4,5=\$15.00 6-8=\$12.00 9-12=\$10.00 13-18=\$5.00 19,20=\$4.00 21-25=\$3.00 26-30=\$2.50 31-36=\$1.25 37-50=\$1.00 51-65=50¢ 66-100=35¢ 101-145=25¢ 146-149=15¢  
 FANTASTIC FOUR SPECIAL\* 1=\$5.00 2,3=\$2.00 4=50¢ 7=35¢  
 FANTASY MASTERPIECES 1=35¢ 3,7,9,10=25¢  
 FEAR 11-13,16,19=20¢  
 GHOST RIDER 2=15¢  
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 MARVEL TEAM-UP\* 1=\$1.25 2=40¢ 6-10=35¢ 11-13=25¢ 16-23=20¢  
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 SPIDER-MAN SPECTACULAR 1=\$2.50  
 STRANGE TALES 101=\$8.00 102=\$3.00 103-105=\$2.50 106-109=\$2.00 110=\$2.50 111-115=\$1.50 116-120=75¢ 121-125=50¢ 126-140=35¢ 141-150=20¢ 151-168=25¢  
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 TALES TO ASTONISH 27=\$20.00 35=\$8.00 36-40=\$2.50 41-45=\$1.50 46-50=\$1.00 51-60=75¢ 61-70=50¢ 71-101=25¢  
 THE CAT 3,4=15¢  
 THOR\* 83=\$30.00 84=\$10.00 85-90=\$5.00 91-95=\$3.00 96-100=\$2.00 101-112=75¢ 113-130=50¢ 131-180=35¢ 181-215=25¢ 216-218=15¢  
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 BRAVE & BOLD 45-65=35¢ 66-78=25¢ 79-86,93=40¢ 97,102-108=20¢  
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 FLASH 105=\$12.00 106=\$4.50 107-110=\$3.00 111-115=\$1.50 116-120=\$1.25 121-130=65¢ 131-140=50¢ 141-160=30¢ 161-200=20¢ 201-207=15¢  
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 LOIS LANE ANNUAL 1=75¢ 2=50¢  
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*DEMONS* will be limited to a print run of 2000 sets; this limited run will be divided into a regular edition of 1500 (\$15 each prior to Dec. 1, 1975; \$20, thereafter --dealers' rates available on request) and a special edition of the most perfect prints, signed and numbered 1-500 by the artist (\$20 before Dec. 1, \$25 after). This special edition will be available only from Fantasy Image, destined quickly to become a collector's item. The first 100 of these sets will contain a beautiful B&W print by Ken Smith, available only with this edition. Also, each set in the special edition will include a certificate of authenticity.

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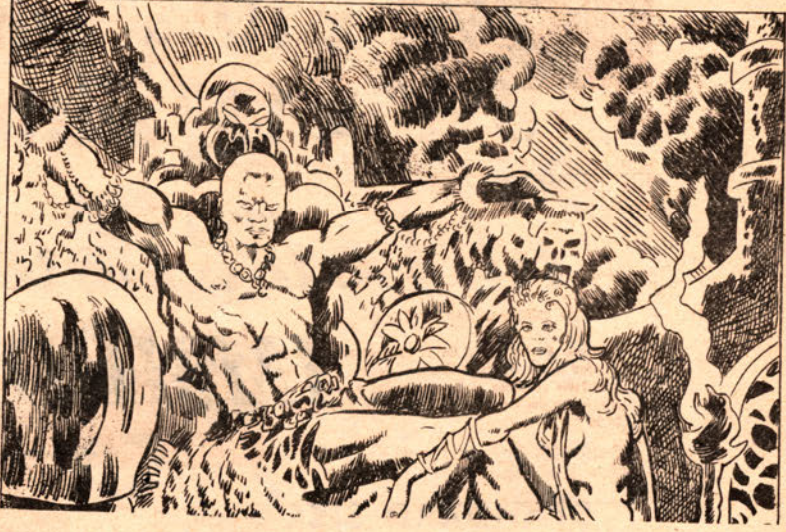
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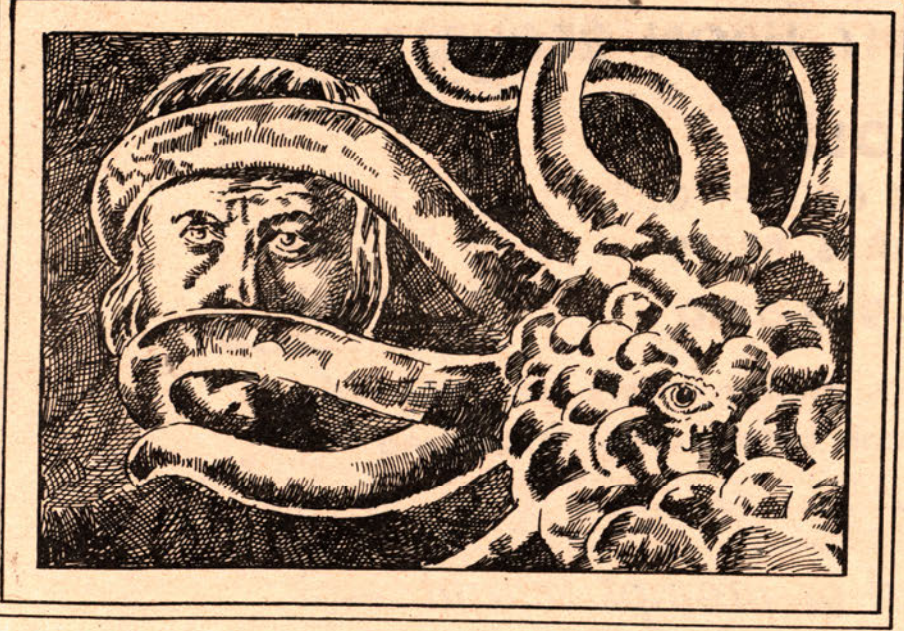
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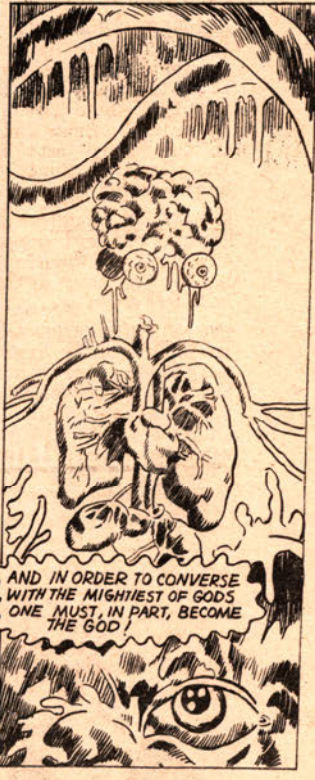
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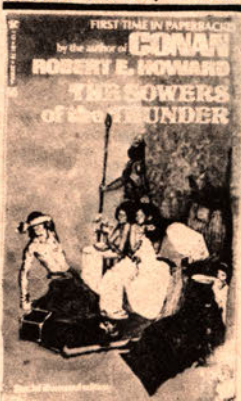
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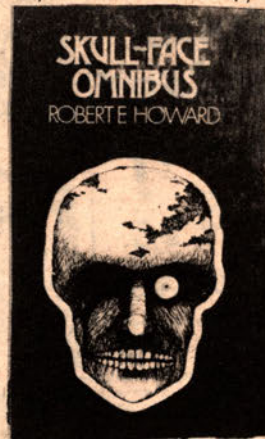
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more Howard material due in next list.....



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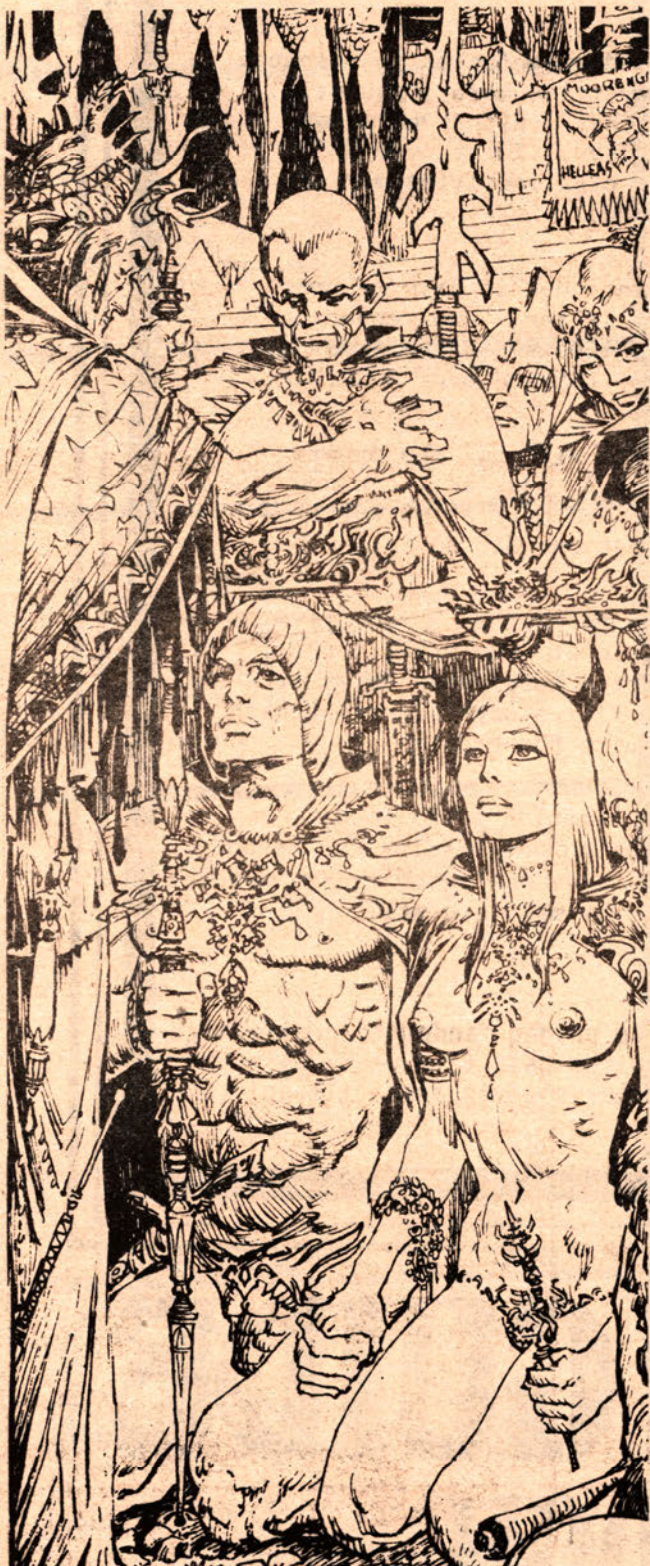
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# We're going over under

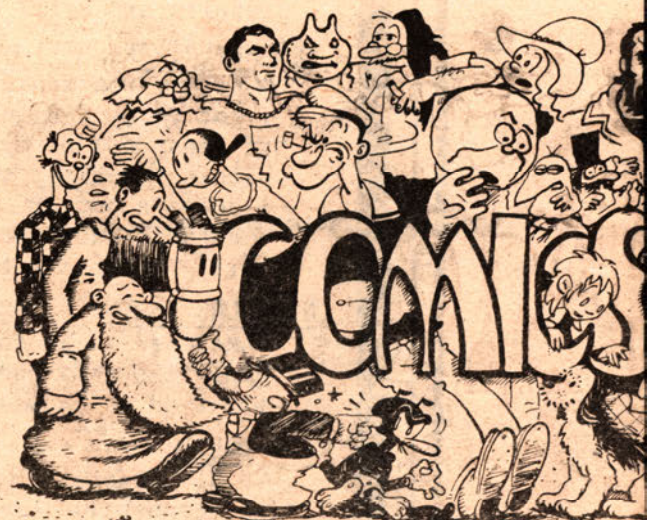
## JACK KATZ a



The latest issue of Jack Katz's The First Kingdom is part three of a projected 24 volume epic. Already the purveyors of the comic book medium are taking notice of this new era of artistic freedom. It has the imprint of a dedicated professional who conceives, writes and draws a work entirely his own. And Katz has 30 years of experience with every major comic book publisher to back him up. The First Kingdom is his masterwork. Although the story is completely written, it will be ten years until the public sees its finish.

Six months of pencilling and inking are necessary to achieve the dynamic complexity and unique continuity of each book. The wealth of characters and plot is further enhanced by a cinematic motif and the discard of the traditional word balloons a la Hal Foster. The First Kingdom is a novel that spans generations. Even now, with the publication of book three, its primary character Tundran, about whom the events of Jack Katz's fantasy revolve, has yet to emerge. These first three books are introductions to his future world. The world of Darkenmoor, builder of the city-state of Gan; and of Nedlaya, his woman, who vies for Darkenmoor's love with Selowan, a Transgod from lofty Helleas Voran. You will meet Dranok, the all powerful ruler of the Transgods; Nadan, who is exiled for his heavenly transgressions; and Adrelar, who is condemned by Dranok to Deuvan Parganna--The Hell of the Gods. All three books must be read to capture the rich flavor of this incredible saga.

Jack Katz is currently living and working in Berkeley, California, where he devotes all his time and talents toward the monumental completion of The First Kingdom.



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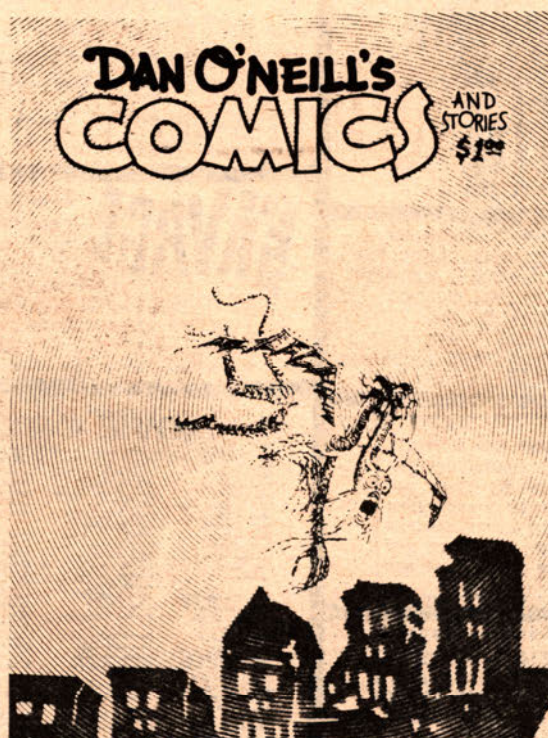
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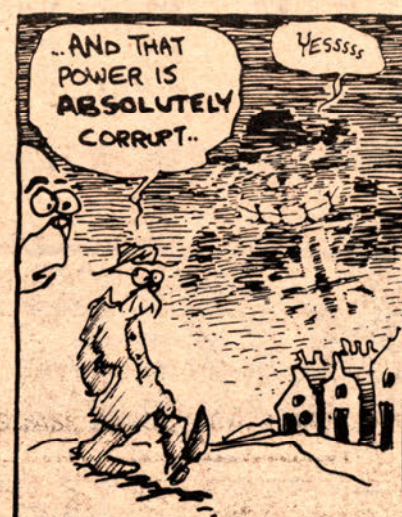
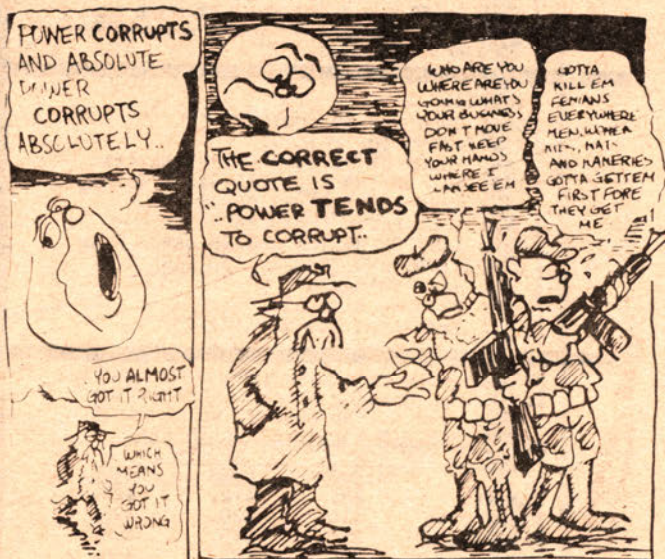
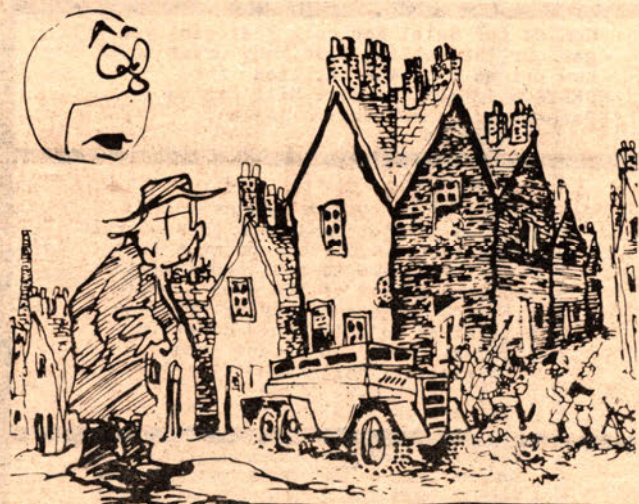
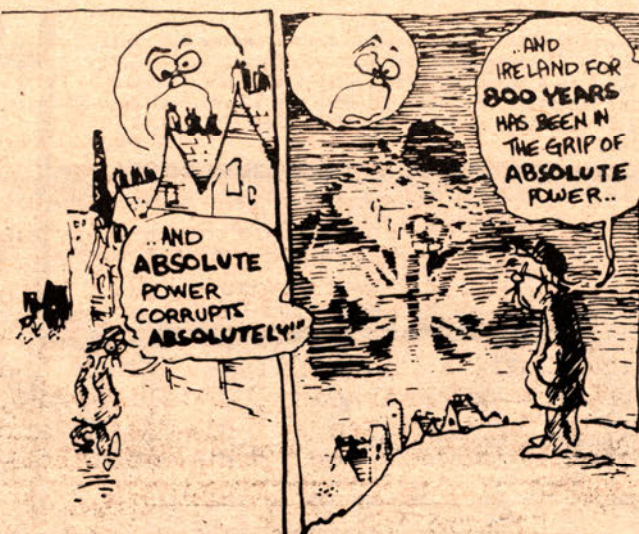
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Comics and Stories #1 and #2 (volume two) marks the long awaited return of Dan O'Neill to the alternative comics field. Says he: "These books should bring everyone up to date with what I've been doing for the last few years". There's been a lot of white water under the proverbial bridge since the publication of Comics and Stories Volume One and the great Air Pirates Meet Mickey Mouse comic book insurgency. O'Neill's been to Ireland and seen the British atrocities. He was at Wounded Knee when the native Americans made it hot for the FBI. And of course the great Disney/Air Pirates trial still rages in the federal courts of San Francisco. It's all here in these two new books, written with the infamous O'Neill wit and drawn as free flowing visual poetry. From the cartoonist who brought you Odd Bodkins and helped make the world unsafe for parody.

Dan O'Neill currently resides in fashionable Oakland, California. His work appears regularly in San Francisco's City magazine, The S.F. Bay Guardian and the CoEvolutionary Quarterly.





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THE STRANGER - Orson Welles starred in and directed this classic film, which also features Loretta Young and Edward G. Robinson. This, Welles' third film, is often neglected, kept in the shadow of his first two, but THE STRANGER is also a highly personal and valuable work. It is the story of an escaped Nazi official who manages to take refuge in Connecticut and establish himself as a respected citizen. The film is another Wellesian essay on the nature of evil. 95 minutes. . . . . (\$139) . . . \$119  
REEFER MADNESS - "Marihuana addiction" leads a group of thrill-seeking teens down the path of vice and corruption in this 1936 Dave O'Brien starrer. The unintentional hilarity of this gem has made it a minor classic. 65 min. (\$99) . . . \$89  
NEW\*\*LITTLE SHOP OF HORRORS - Jonathan Haze, Jackie Joseph, and Mel Welles star in this very funny Roger Corman horror film from 1960. It seems that Haze has a flower shop, and one day one of his plants starts talking to him, demanding human blood. . . . . Jack Nicholson is also featured in an early role, as a masochistic dental patient. 65 minutes. . . . . (\$109) . . . \$109  
NEW\*\*MARIHUANA - This early Dwain Esper exploitation film takes REEFER MADNESS one step further. An otherwise nice girl with good parents gets hooked on pot and goes down the drain. Along the way she sells her baby and indulges in some hotcha skinny-dipping, among other things. 70 minutes of outrageous plot, and the best print quality around. . . . . (\$109) . . . \$109  
SOMBRERO KID - Don "Red" Barry and Lynn Merrick star in this 1942 "B" Western from Republic, who knew how to make them. 54 minutes. . . . . (\$79) . . . \$69  
SATAN'S SATELLITES - Watch for Leonard "Mr. Srock" Nimoy as a sinister Martian in this feature version of Republic's serial ZOMBIES OF THE STRATOSPHERE. The earth is attacked by Martians, who have an A-Bomb. 70 min. (\$105) . . . \$99  
SAGA OF DEATH VALLEY - Roy Rogers, Gabby Hayes. 56 minutes. . . . . (\$79) . . . \$69  
BILLY THE KID RETURNS - Roy Rogers, Smiley Burnette. 56 minutes. . . . . (\$79) . . . \$69

CARTOONS  
BLACK & WHITE  
NEW\*\*WINDSOR MCCAY CARTOONS - The following McCay cartoons are \$19.95 each. They are silent, with music and sound effects added, and each runs approx. 11 minutes.  
FLYING HOUSE - features early, excellent space effects; THE PET - a strange, dog-like creature grows into a monster during a rabbit-induced dream sequence; and BUG VAUDEVILLE - it's showtime in bugland. Excellent, early animation.  
POPEYE CARTOONS - all of the following are \$15 each. CUSTOMERS WANTED (1939), HOLD THAT WIRE (1936), WITH POOPDECK PAPPY (1940), I SKI LOVE SKI YOU SKI (1936), I'M IN THE ARMY NOW (1936), POPEYE PRESENTS EUGENE THE JEEP (1940). Each runs seven minutes.  
BETTY BOOP IN POOR CINDERELLA - An extra-long musical extravaganza. . . . . \$19.95  
BETTY BOOP IN BLUNDERLAND - A surrealist "Alice in Wonderland". . . . . \$15.00  
BETTY BOOP'S RISE TO FAME - Betty's career is reviewed. Also features Max Fleischer in live-action sequences. . . . . \$15.00

BETTY BOOP'S CRAZY INVENTION - The title tells it all. . . . . \$15.00  
WALT DISNEY'S ALICE CARTOONS - From the Disney studios of the late 1920's come these entertaining silent cartoons. Music and sound effects have been added. Titles are ALICE'S TIN PONY, ALICE'S EGGPLANT, and ALICE SOLVES A PUZZLE. All 3 sell for \$30.00. These cannot be sold separately.

COLOR

MAX FLEISCHER - The following Fleischer Studios color classics are \$29 each, or all three for \$79. ANTS IN THE PLANTS - an ant colony gets hassled by an ant eater; SOMEWHERE IN DREAMLAND - Beautiful multiplane color work highlights this charming fantasy; GREAT VEGETABLE MYSTERY - Mrs. Carrot's children get kidnapped, and havoc reigns in vegetable land. These cartoons from middle 30's. KIDS IN THE SHOE - Every time the Old Woman in the Shoe tries to catch some sleep, her kids have a jam session. A rousing version of "Mamma Don't Allow No Music 'Round Here" is the highlight of this 1934 cartoon. . . . . \$29.00  
UB IWERKS - The two Ub Iwerks cartoons listed below are \$29.00 each.  
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SIMPLE SIMON - The classic fairy tale is brought to life with music and song.  
AIL THIS AND RABBIT STEW - Bugs Bunny stars in a 1942 Warner Brothers cartoon, featuring as his adversary a "dumb negro" stereotype of that era. The funniest Warner Brothers cartoon ever made. . . . . \$29.00  
PRESTO CHANGE - 1939 Warner Brothers cartoon about magic. . . . . \$29.00  
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HURRICANE EXPRESS - John Wayne stars in great scenes from the serial. . . . \$12.50  
HARRYHAUSEN TRAILER REEL - Trailers from the following R. Harryhausen films:  
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BOOKS  
PUBLIC DOMAIN FILMS: 1940 to 1946 1/2: Lists all films that have been copyrighted between 1940 and 1949. Enables the reader to determine which films are public domain between January 1940 and June 1946. Covers all films -- cartoons, serials and shorts, as well as features. A valuable guide to copyright status for film dealers, and an invaluable reference book for collectors and historians. Complete credits for many films are given, along with plot synopses in some cases. This book contains over 17,500 entries. . . . . \$50.00  
FILM SUPERLIST - Same as above, except that this book covers films from 1894 to 1939. The set consists of ten volumes, containing approx. 1400 pages. . . \$60.00

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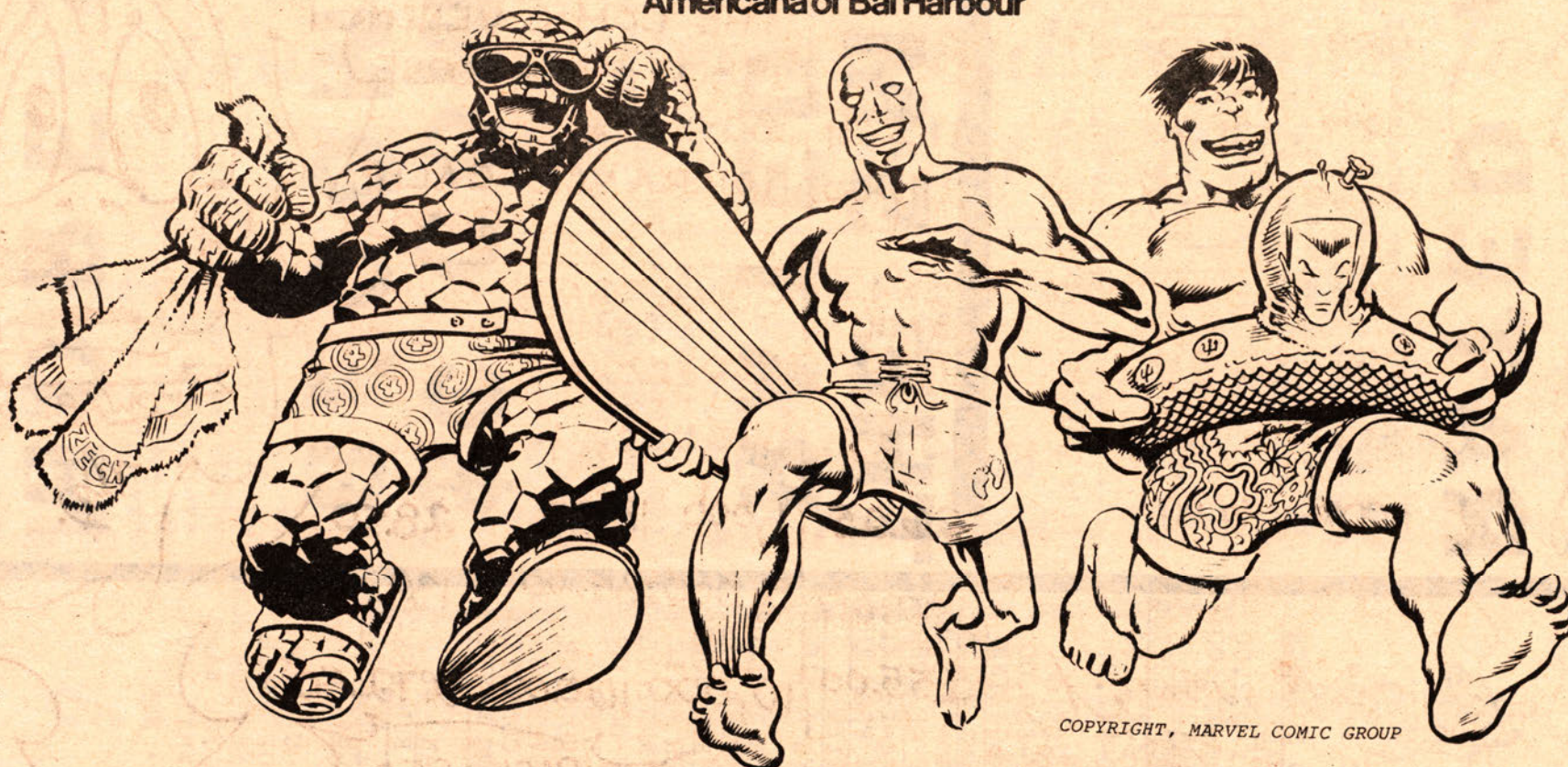


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# THE 5 MOST OVER RATED ARTISTS

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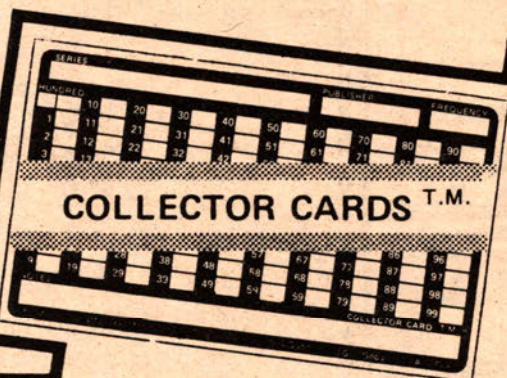
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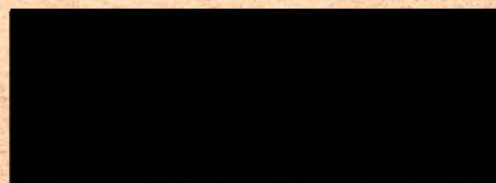
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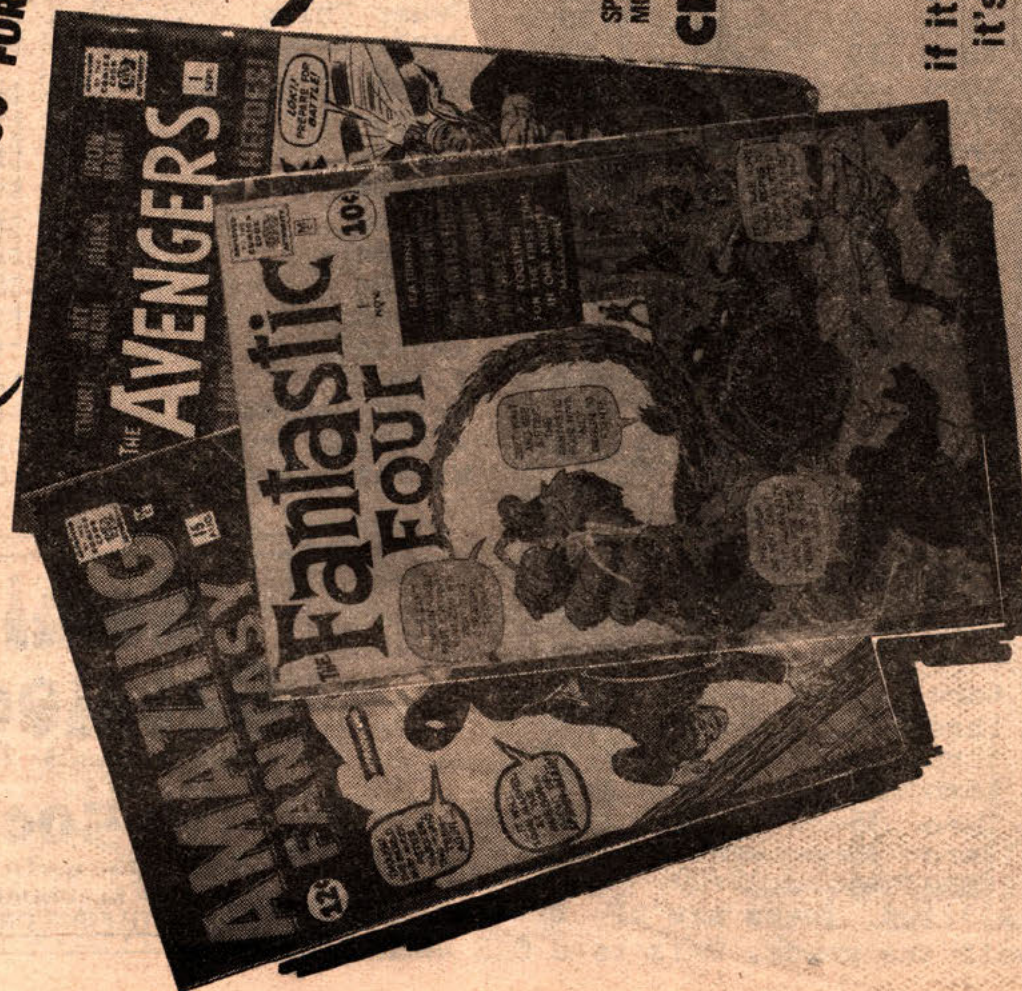
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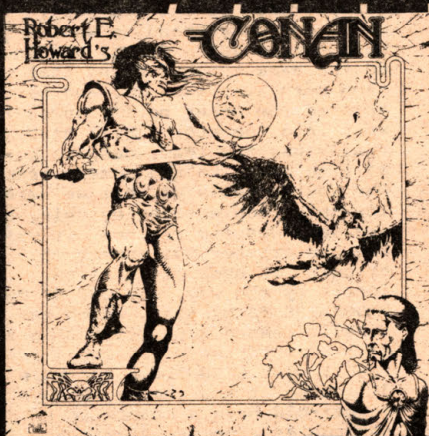
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# Walt Disney

News of the Walt Disney empire must, of necessity, be of interest to comics fans when the news is about animated cartoons. Moreover, it's of interest to fans of family entertainment whether the news is about cartoons or about Disney live-action movies. We've been lucky enough to get an information source who will send us Disney news--and we pass on the following, taken from an assortment of releases. In case some of the copy-right credits shrink to nothingness in reduction, let us state that all illustrative material used is copyright 1975 by Walt Disney Productions (that even includes the "Walt Disney" heading above).

**Just what do you mean by "going out in a blaze of glory?"**



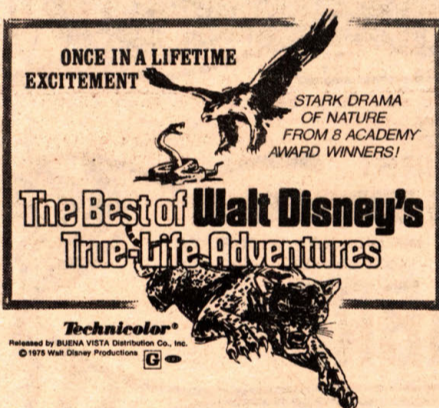
## The Walt Disney Productions' APPLE DUMPLING GANG

cartoon; DINOSAURS really did not come out as a double bill, though, it was adequate. DINOSAURS had good bits, mind you, and it'll be fun to see when it eventually shows up on TV as a two-parter (which, we suspect, will be its eventual fate). By the way, teamed with DUMPLING GANG was a nice anthology of Duck cartoons. (We came in late, so we can't be sure, but we think one of them was the "origin story" of the nephews' arrival at Donald's home.) At any rate, the team of Conway and Knotts was so successful that Disney's Bill Anderson is preparing a new movie for them. THEY WENT THAT-A-WAY AND THAT-A-WAY is the story of two comic policemen. When the girl who saved their lives goes into a women's prison on a secret undercover mission, they sneak into the prison dressed as women inmates and try to break her out, almost sabotaging her mission. (Description from Disney report to stockholders.) Story is by Conway.

THE APPLE DUMPLING GANG has probably come and gone in your area, but we mention it because it was quite an enjoyable movie and was almost universally panned in the reviews we saw. (Just what is it that leads a reviewer to complain that a film like this doesn't present "an accurate picture" of The Old West? Talk about not understanding what a movie sets out to do!) Conway and Knotts do the same type of thing that brought them both awards on TV, and we also enjoyed the other performances that went into the story (Bill Bixby actually has the lead, despite most ad time going to the comedy team). Our source tells us that we weren't the only people to enjoy this, by the way; despite reviews, it was the big grosser for Summer 1975, bringing in over \$14 million. (The loser, by the way, was ONE OF OUR DINOSAURS IS MISSING, which was finally teamed with CINDERELLA to save some of the boxoffice. (We saw it with CINDERELLA and were delighted at the chance to have our 8-year-old have a chance to see the through as a polished effort. As part of a double bill, though, it was adequate. DINOSAURS had good bits, mind you, and it'll be fun to see when it eventually shows up on TV as a two-parter (which, we suspect, will be its eventual fate). By the way, teamed with DUMPLING GANG was a nice anthology of Duck cartoons. (We came in late, so we can't be sure, but we think one of them was the "origin story" of the nephews' arrival at Donald's home.) At any rate, the team of Conway and Knotts was so successful that Disney's Bill Anderson is preparing a new movie for them. THEY WENT THAT-A-WAY AND THAT-A-WAY is the story of two comic policemen. When the girl who saved their lives goes into a women's prison on a secret undercover mission, they sneak into the prison dressed as women inmates and try to break her out, almost sabotaging her mission. (Description from Disney report to stockholders.) Story is by Conway.



## NOW PLAYING!



THE BEST OF WALT DISNEY'S TRUE-LIFE ADVENTURES should be showing about now--and it may be back in January, as well. We gather the footage is from the following Academy-Award-

winning films: BEAVER VALLEY, NATURE'S HALF ACRE, WATER BIRDS, THE LIVING DESERT, BEAR COUNTRY, THE VANISHING PRAIRIE, WHITE WILDERNESS, and GRAND CANYON. Memorable clips include bison herd running, fighting bighorn rams, grouse mating dance, migrating geese and ducks (including landing on a frozen lake), whooping crane dance, wasp and tarantula fight, scorpion dance, ground squirrel vs. gila monster, bobcat chasing antelope being treed by wild pigs, rattlesnake hunted by red-tailed hawk, lions, elephants and bears scratching, monkeys, birds, giant anteater and sloth,

jaguar killing jacare, alligator, swamp frog chorus, beavers, otters, polar bears and walrus, wolverine fighting wolves, lemmings, and so on and so on. Actually, footage includes that from other Disney True-Life films as well as the Academy Award winners, and we remember vividly most of the scenes WDP lists as being in this anthology. (Frankly, we plan to take three-year-old Stephen as well as eight-year-old Valerie to this. This really does sound as though it's a movie for "all ages.") Running time will be one hour, 28 minutes.



## COMING!

Disney's Thanksgiving rerelease is a double feature, and we're really looking forward to it. It's not one Stephen will sit through, so one of us will take Valerie to one showing and the other will go to another showing. That is, it is a double feature we will make a special effort to see. TREASURE ISLAND (87 minutes, originally released in 1950) and DR. SYN, ALIAS THE SCARECROW (75 minutes, originally released on TV in 1964 as THE SCARECROW OF ROMNEY MARSH and never released as a feature in this country until now). Both were filmed in England. Both are cracking good adventure. Robert Newton was the definitive Long John Silver (still popping

up in impressions now and then (e.g., Hooper's routine in JAWS). Patrick McGooohan has become An Actor To See, especially since his PRISONER series. Heck, we even liked the title song on DR. SYN (composed by Terry Gilkyson, who also sang it; what is he doing these days?)! Tie-ins will include Pyramid's paperback, presumably of Russell Thorndike and William Buchanan's CHRISTOPHER SYN (rather than a novelization of the film--and yes, this sort of thing does happen) in THE WONDERFUL WORLD OF DISNEY pb series. Trivia Dept. The Hispaniola was played by a three-master built in 1887, altered and refitted for the movie. Makeup artist Harry Frampton was assigned to design the Scarecrow's costume, and he just stitched and painted an ordinary dishcloth for the mask, strapped a board to McGooohan's shoulders and draped it with a tattered coat, and topped it all with a black slouch hat from which straw protruded. (Real straws being "too thin to look realistic," Frampton used stiff champagne straws made in France.)

**DOUBLE WALT DISNEY ADVENTURE**  
**ROUSING ACTION! THRILLING EXCITEMENT!**



## Coming! WALT DISNEY'S "SNOW WHITE and the Seven Dwarfs"



Mat SW 2-A (2 col.) and SW 3-A (3 col.) Standard column width and coarse screen

**JOYOUS CONCLUSION.** After having broken the witch's spell by true love's first kiss, the Prince carries Snow White off to live happily ever after amidst the celebration cheers of the Seven Dwarfs at the conclusion of Walt Disney's animation classic, "Snow White and the Seven Dwarfs." In color by Technicolor, the Academy Award-winning cartoon feature is being re-released during its 30th anniversary by Buena Vista.

What can you say about a thirty-eight year old wonder that just goes on and on? 1967 was the last time around on major rerelease for SNOW WHITE, so it has been eight years since kids could see this classic, the first feature cartoon from Disney. (By the way, it's a little stunning to realize that SNOW WHITE won Disney his Oscar (actually, one large statuette with seven little ones in a stair-step arrangement) just seven years after his Oscar for "Steamboat Willie." Now that's quite a way to have come in seven years! It runs for 83 minutes and is to be released with "Fantasy on Skis," and we know nothing more about the short subject than its title. SNOW WHITE is to be rereleased at Christmastime.

When you get to 1976 news, things get a little less definite, and we don't have nearly as much information. The January rerelease is the 107-minute feature BLACKBEARD'S GHOST from 1968. It stars Dean Jones, Suzanne Pleshette, Peter Ustinov, and Elsa Lanchester--and was made not long after Walt's death.

First new film for 1976 is supposed to be released in February--titled NO DEPOSIT, NO RETURN, it's a live-action film with David Niven, Darren McGavin, Don Knotts, Barbara Feldon, Harschel Bernardi, Kim Richards, Brad Savage, and Charlie Martin Smith (who played Terry the Toad in AMERICAN GRAFFITI). The story will involve two kids who engineer a fake kidnapping and hold themselves for ransom, in order to get attention from their father (Niven).

Easter 1976 is the date for release of RIDE A WILD PONY, which is to be a drama, rather than a comedy; it's about a "tough Australian farm boy and a crippled young heiress, who each claim to be the owner of a pony. The local judge finally lets the pony make the decision for himself." (Quote from the Disney report to stockholders.) Stars will be Michael Craig, John Meillon, Robert Bettles, and Eva Griffith; no, we don't recognize the names offhand.



June, however, brings rerelease of a movie we do know: PETER PAN. Made in 1952 (released in 1953), it hasn't been in theatres in some time. Running time is 77 minutes, so we'd guess there will be some featurette with it, but that hasn't been announced yet. Leonard Maltin pointed out in THE DISNEY FILMS that PETER PAN from Disney was the first Pan (1) to have Peter played by a boy (Bobby Driscoll), (2) to show Tinker Bell and the crocodile, (3) to have Nana be a dog instead of a man in a dog suit (there are advantages to animation), and (4) to reject the scene in which Peter asks the audience to revive Tinker Bell by clapping. All these features are --to our minds--improvements over the stage productions of the book/play.



We wrap up the Disney coverage with a list of things coming up, general news, and that sort of thing. The July release (see illustration below) is to be GUS. Maybe that's late July, because the schedule lists it as running into August. This is another comedy, possibly a bit of a fantasy, about a losing pro football team that drafts a 100-yard field goal kicker--a mule.

©Walt Disney Productions

(You may begin to suspect that Conway and Knotts are not exactly feuding with WDP--which is fine with us.)

Also scheduled for July and August is TREASURE OF MATECUMBE.

## Treasure of Matecumbe

TECHNICOLOR®



Starring Peter USTINOV

©Walt Disney Productions

All we know about it besides the release date is that Ustinov plays a riverboat gambler.

Ah, but although that's all the information we have on the features on WDP's schedule of release dates, we also have some tidbits on projects currently underway. Disney's animation apprenticeship program has produced trained young animators who are even now working alongside veterans in the production of THE RESCUERS. The producer-director of this full-length cartoon is Woolie Reitherman (about whom we know nothing--except that a "Wolfgang Reitherman" was listed as an animator on SNOW WHITE). According to the WDP account, the plot of THE RESCUERS (based on Margery Sharp's "Bianca" series--check out a couple from your local children's room in your local library) is as follows: "Members of the Prisoner's Aid & Rescue Society, an international all-mouse organization headquartered in the basement of the United Nations building, [Bianca and Bernard] are dispatched to the swamps along the gulf coast to rescue a small girl held captive by two mysterious villains, who make their home aboard an abandoned riverboat." Voice characterizations have been done by Eva Gabor, Bob Newhart, Geraldine Page, Phil Harris, and the late Joe Flynn.

In non-animation films, Disney is charging right along, too.

Bill Walsh is developing another comedy, THE ARF TICKET, a sequel to THE SHAGGY DOG. The hero of TSD has grown up and is running for the U.S. Senate--but keeps turning into a sheep dog at critical moments.

PIT PONIES is a drama set in northern England in a mining community in the early 1900's. It concerns two brothers and their campaign to save two blind ponies which have spent all their lives pulling ore carts through mine tunnels. The

ponies do make it to the surface, but they return to the depths when there are men trapped in a cave-in.

Jerome Courtland has begun work on THE LOST ONES, a survival drama in which three young children stow away to try to visit their father, an Air Force officer doing Arctic research on a remote island off Norway. (The children leave the supply plane at the wrong place and become stranded.)

Winston Hibler (producer of THE ISLAND AT THE TOP OF THE WORLD) has started an epic adventure, SPACE STATION 1. Disney's special effects people should have fun with the story, set in 2016 and concerning the perils of a sophisticated space station virtually torn apart by a nova shock and drawn toward a black hole in space. (We shall see what we shall see; Disney's special effects crew was responsible for the gorgeous effects of FORBIDDEN PLANET. If the story is well done and the science well thought out, it could be a zinger.) (But SPACE: 1999 has nice special effects, too...)

[By the way, we haven't been able to get much TV news on the Disney program, but it is supposedly set through September 1977 and NBC has options allowing the network to broadcast Disney shows through Summer 1978. A Cleveland TV critic keeps noting its low ratings without ever noticing that it's the highest rated show in its timeslot; there just aren't as many people watching TV at 7 p.m. EST.]

There are two other animated features in the works at Disney for theatrical release eventually. One is described as "a Bambi-like story." It's THE FOX AND THE HOUND by Daniel P. Mannix--in which a kit fox and a hound pup play together as children but become enemies when grown.

But it's the other animated feature that really has us with all fingers crossed and filled with concerned hope. The total quote from the stockholders message is that it is "THE CAULDRON, a story by Lloyd Alexander based upon a Welsh fairy tale." We suspect that this is to be based on his epic series about Prydain, and we commend the series to any of you out there who enjoy sword and sorcery fiction. Based on THE MABINOIGION (not exactly "a Welsh fairy tale"), the series contains the books in the following sequence: THE BOOK OF THREE, THE BLACK CAULDRON, THE CASTLE OF LLYR, TARAN WANDERER, and THE HIGH KING. The last-named won the Newbery Medal for Best Children's Book of the year--so, in effect, the award was made for the entire series, since THE HIGH KING wouldn't mean anything to anyone who hadn't read the other books. Alexander did, in addition, two picture books (illustrated by Evaline Ness), COLL AND HIS WHITE PIG and THE TRUTHFUL HARP, also in the series but for younger readers. If you want the merest sample of the man's writing, try COLL at your library (all these books will be in the children's room; the picture books probably in the section for the youngest readers); you can read it in a few minutes and get the flavor of Alexander's language and theme. We suspect THE CAULDRON is simply the second book in the series, and it is based on an episode in THE MABINOIGION. There's also a collection of short stories based on his Prydain myths, and we recommend it, too: THE FOUNDLING AND OTHER TALES OF PRYDAIN. (By the way, the series of five novels basically tells the tale of a boy who grows into a sword-and-sorcery hero. The other stories provide supplementary details to the main series.) THE BLACK CAULDRON (like the other books in the series) is rich with characters, including the three enchantresses, Orddu, Orgoch, and Orwen, who take turns being each other and who try to convince Taran he'd like being turned into a toad. Sample line (from TARAN WANDERER):

"There was a frog, some time ago," Orddu went on cheerfully. "I remember him well, poor dear; never sure whether he was a land creature, who liked swimming under water, or a water creature, who liked sunning himself on logs. We turned him into a stork with a keen appetite for frogs, and from then on he had no doubts as to who he was--nor did the other frogs, for the matter of that. We would gladly do the same for you."

We've written to Mr. Alexander and will keep you posted with any comments he may have on the Disney work.

Which winds up The Disney Report for this month.

!!\*BULLETIN\*!! We've just received word that the Sunday night Disney TV hour-long show will be expanded for a while, starting October 26. The expansion will be into a two-hour format (replacing the just-deceased FAMILY HOLVAK)--and will be in the form of theatrical releases. We have no word yet (though your local TV writers should have it by the time you're reading this) what the features are, though we assume they'll include the ones that NBC announced some time ago as "specials."



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## BEAUTIFUL LETTERS

The letter column returns to BEAUTIFUL BALLOONS after an hiatus of an issue. This time around, we are typing up the letters at different times, some as we receive them, some as we locate them.

Hec Rambla, 712 West 176 St., Apt. 5E  
New York, New York 10033

Peggy, my wife, just can't believe that there is a couple with a child who are into comics and related

fields. She just can't see what "we" see in junk, i.e., comics, pulps, etc. She can't see how you folks manage to combine jobs, writing, child with comics. How do you guys do it?

I have never written to you people before; therefore, I'd like to ask you a couple of questions: Being from the Midwest, are you guys into country music? How did you get into comics-related fields? Is Maggie short for Margaret? How come Don doesn't write for pro comics?

Well, I got those questions off my chest, and I hope you don't mind my asking 'em. They've kinda been on my mind since I started reading your column in TBG.

The response--or rather, the letter--written by Bernie McCarty was most interesting. I can't believe that E. Nelson Bridwell considers "I Am Curious...Black" a classic. This story, as well as those famous Green Lantern tales from GL #71-82 were written for mere greed. Relevant stories were big then and DC just cashed in like everybody else. Comics on the whole have never been kind to minorities.

Comics have always portrayed Blacks and Hispanics as rebels, bandits, lazy, villains, or idiots (Steamboat Willie, Baba Louie [Quick Draw McGraw's sidekick]). The best of what the comic medium has done in the portrayal of minorities in comic books has always come out like tepid sewer wastes. The worst offender being DC and, on many occasions, Marvel. Blacks lately have had a break from the typical stereotype minority story (mainly from Marvel), but Orientals and Hispanics still suffer. Don and Maggie, check how many supervillains have had Hispanic surnames and how many of them have come from the House of Ideas--i.e., Marvel. It seems the folks at Marvel are on an anti-Hispanic bag. Check their books of the 1974-75 season; I am sure you'll see what I mean.

Don and Maggie, I realize you are perhaps comicdom's #1 fans, but does your fannishness blind you to the light? If a publisher does a story on, let's say, Tasmanians and the main villain is a Tasmanian and, let's say, Iron Man finishes him off. I hope you're getting the drift of what I'm saying. Let's also say that somewhere an 8-year-old has also read the story-- That in a couple of years he reads another story saying that some Tasmanian has robbed a store. The young man now, perhaps, because of that first story and second story begins to hate Tasmanians because they are robbers and no good. Who told him this? The comic-book medium did, because it failed to show that all "Tasmanians" are not robbers or murderers by publishing stories without "Tasmanians" as heroes. Misconception breeds racism and the comic medium is famous for that. Witness Steamboat Willie, Ebony (all Blacks stupid, etc.), and Senor Muerte, Tarantula, El Matador (all Hispanics are villains). And how about all those countless war books featuring hordes of savage Oriental soldiers attacking poor Combat Joe. Where, may I ask, are stories featuring minorities as heroes or as force of Good in the superhero mythos? "I Am Curious...Black" was an oreo, black on the outside, white on the inside! Tokenism, pure and simple!

Since it's been some time since we did a wrap-up on our background and interests and such, it's obviously time we did one again. Thanks for reminding us that Alan has a changing audience--and that a lot of you out there don't know us at all. %% The Thompson Story appears elsewhere in this issue of BB, but we will make a couple of brief comments answering a couple of questions that aren't covered there. We're not into the "When You Left Me, My Heart Dripped Bitter Tears" type of country music, but we do find some of our favorite singers occasionally located in the Country Music bins in record stores--John Hartford, for example. We're more into folk music than rock or country--but it can be the currently composed folk music rather than the ethnic type stuff. Seeger, Denver, Silverstein, Paxton are all heavily represented in our record collection, for example. %% While we're discussing lack of expectations for minority groups, howcum you didn't ask why Maggie isn't writing for pro comics? %% Comics have not "always portrayed Blacks ... as rebels, bandits, lazy, villains, or idiots." Maybe the comics you have seen have done so, but there have been a lot of comics published through the years. Walt Kelly did a brilliant job of creating a kid gang of equals (including equality of sexes as well as races) in his metamorphosis of M-G-M's "Our Gang" into comics format. The "Dell Comics" (Western Publishing Co.) comics of the '40's in general

did not "type" people by race or sex or creed or any such thing--although an occasional Negro stereotype in drawing would show up. But, for example, Spanish-speaking characters in ROY ROGERS would be as mixed a bag as WASP characters. Same goes for Indians and women and-- You get the idea. %% Creators have to be careful in their avoidance of stereotyping, oddly enough. Stan Freberg once did a marvelous bit [THE BEST OF THE STAN FREBERG SHOWS, Capitol WBO 1035] titled "Elderly Man River." It concerned, of course, the censorship which becomes so overpowering as to eliminate creativity (something which is once again an issue as Family Hour on TV opts for the insipid over the thought-provoking, time after time). The censor from the Citizens' Radio Committee shows up to stop Freberg every time the censor feels Freberg is doing something wrong. Since Freberg is trying to sing "Old Man River," he runs into problems. (Offense to senior citizens, good grammar, etc...) This is followed later on the record by references [e.g., in "The Zazaloph Family"] to other censorship--"The Zazaloph Family!" "What nationality is that?" "Swiss-- This way, we don't offend anyone." %% We don't really think there's much operative bigotry in the writers and artists in NYC's comics world--we think it's mostly an overriding lack of familiarity with honest-to-goodness varieties of ethnic groups. If they ever really thought there was a thrust towards negativism towards a race in Marvel mags, you'd shortly see a clutch of heroes from that race to make up for the earlier fault. And they probably wouldn't be any better done than the villains of the earlier batch... %% The flaws in the stories you object to probably come more from simple inept writing than deliberate denigration of specific groups. %% Nor do we think that all comics readers (or even a sizeable number of comics readers) are so dimwitted as to accept a couple of slanted stories as an accurate view of a race. (Especially when the child is also viewing a vast number of TV shows with a variety of types in each racial/social group. Gee, can you imagine the effect if, only watching COLUMBO shows, a child figured that every single rich family, famous TV star, and creative genius was harboring guilty secrets about this or that murder?) %% All of which is not to say that comics have done their part to promote equality. But we think most of the stereotyping is done out of ignorance... Doesn't make it a good thing--maybe it's even more difficult to correct than deliberate maliciousness would be. %% Gee, we thought Luke Cage was supposed to be a hero, just to pick out one character. %% It was Bernie who called "Curious" a classic--which was the statement we questioned originally...

Christopher Melchert, 6077 Ocean View Drive  
Oakland, California 94618

In your latest BUYER'S GUIDE piece, you condemn Denny O'Neil's first SHERLOCK HOLMES.

While I quite agree that it was a poor comic, I doubt whether there really is much room for improvement. The charm of Doyle's Sherlock lies mainly, I believe, in Watson's wonderful narrative, in the characters, and in the late-Victorian ambience--none of them very well-suited to modern comic-book treatment. Look at what O'Neil did to streamline the stories: he eliminated the first person, brutalized the language ("A lie, no doubt"), featured the famous James Moriarty, and added two fight scenes. It was a dull comic; yet what more could have been done? No, the problem is not Denny O'Neil but Sherlock Holmes, absolutely rooted in Doyle's turn-of-the-century prose.

We feel that it was the very act of "streamlining" the stories that led to flawed comic-book stories. Comic-book treatment, modern or not, should be able to handle the Holmes adventures--and Watson's language should be just as conveyable as, say, Harlan Ellison's, don't you think? Time after time after time, we see comic book writers and artists fighting The Good Fight to adapt this or that or the other into comic book form. And what happens when The Good Fight is won? The writers and artists mangle and twist and change this or that or the other into something Quite Different and then wonder went wrong when it isn't an overnight success and is getting fannish criticism instead of rosebuds. (1) If a work is not transferable to the artform, why do it at all? (2) If there's a facet of the work which is attractive to think of as comic art, why not develop something out of the facet, rather than the whole work? %% By the way, we found Western's NEW ADVENTURES OF SHERLOCK HOLMES quite entertaining and readable--and we even found the Classics Illustrated Holmes versions to be interesting (though the art was hardly stunning, and there was an awful lot of text per page). %% Another by the way, is Roy Thomas the only one around who adapts what he wants to adapt and does it with complete respect for the original? He has been very careful, it seems to us, to pick works that are adaptable in the first place--and he has been just as careful to do adaptations that are faithful in spirit and plot and so on to the originals.

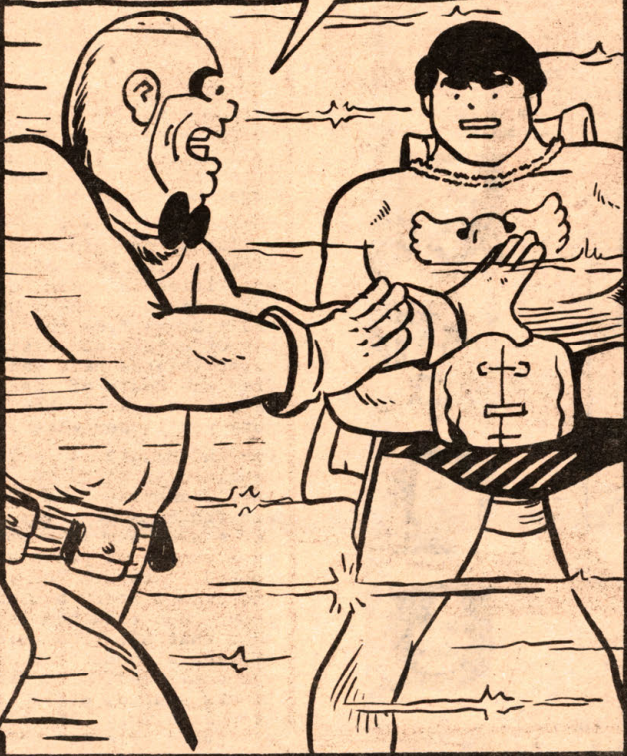
# GOOD GUY

## THE MENACE OF MONEYMAN

PART TEN  
**46 ATOMIC BOMBS!**  
 TRIGGERED BY AN ELECTRO-  
 MAGNETIC GATE...

ENTER ONE GATE-CRASHER!

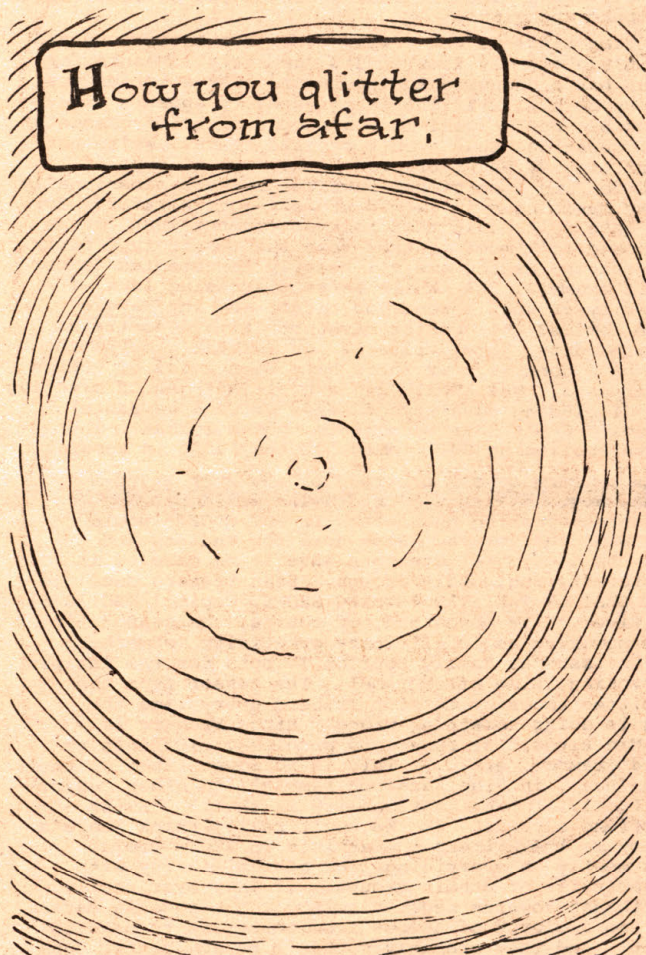
SO-LONG GOODGUY! GIVE  
 MY REGARDS TO WALL STREET!



Twinkle, twinkle  
 little star,



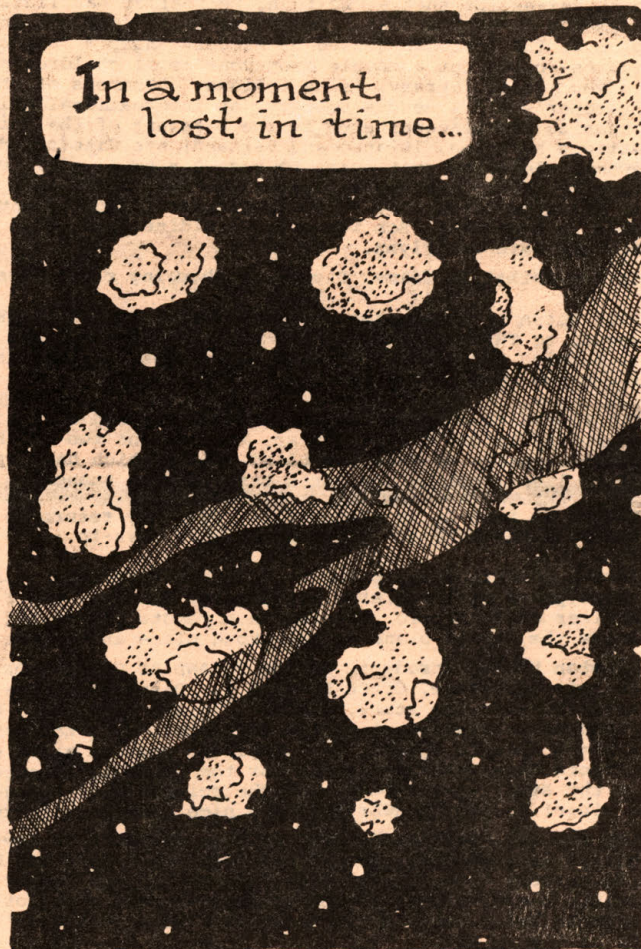
How you glitter  
 from afar,



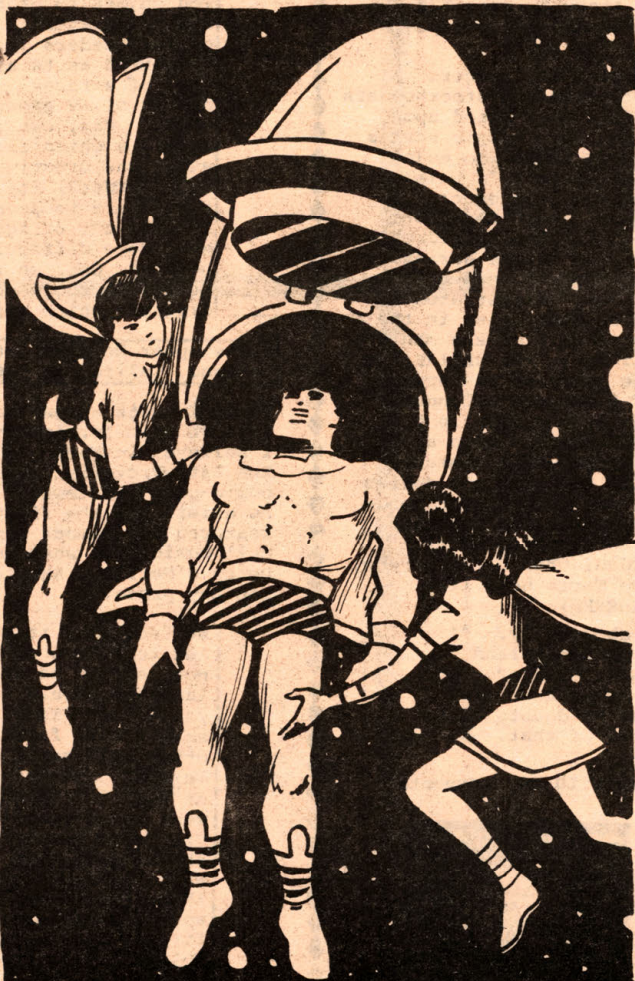
You lost your bid  
 for economic crime



In a moment  
 lost in time...

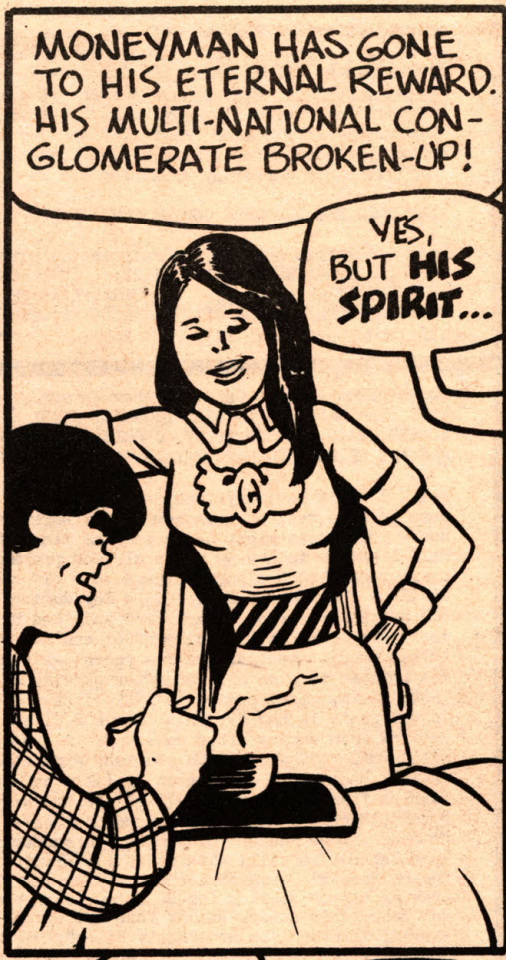


AND YESTERDAY'S HERO CAN  
 STILL BE COUNTED AMONG  
 THE SURVIVING.



YOU WERE LUCKY  
 G.G. 36 OF THOSE  
 BOMBS WERE DUDS!

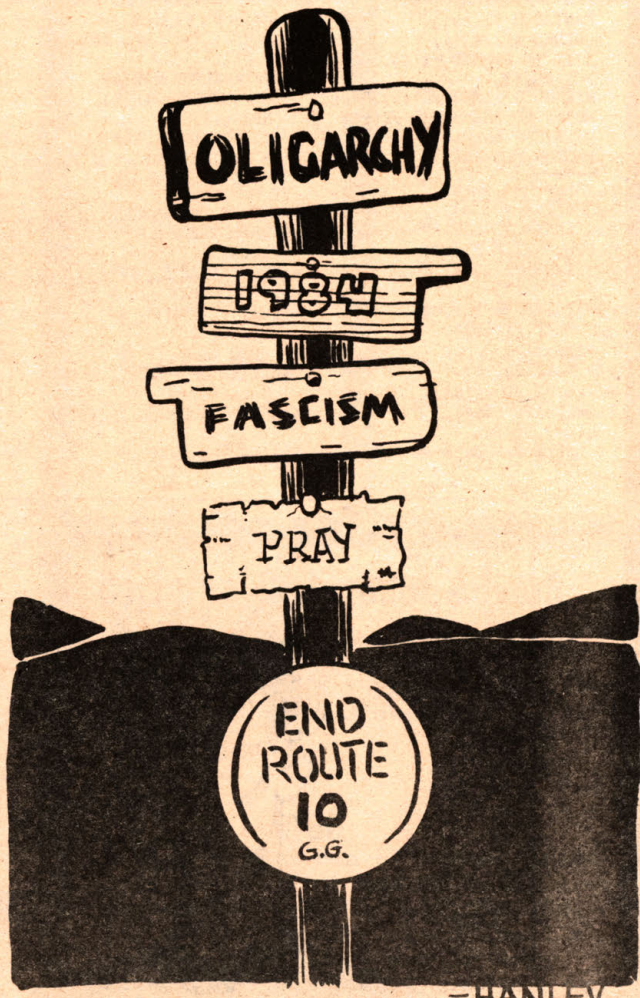


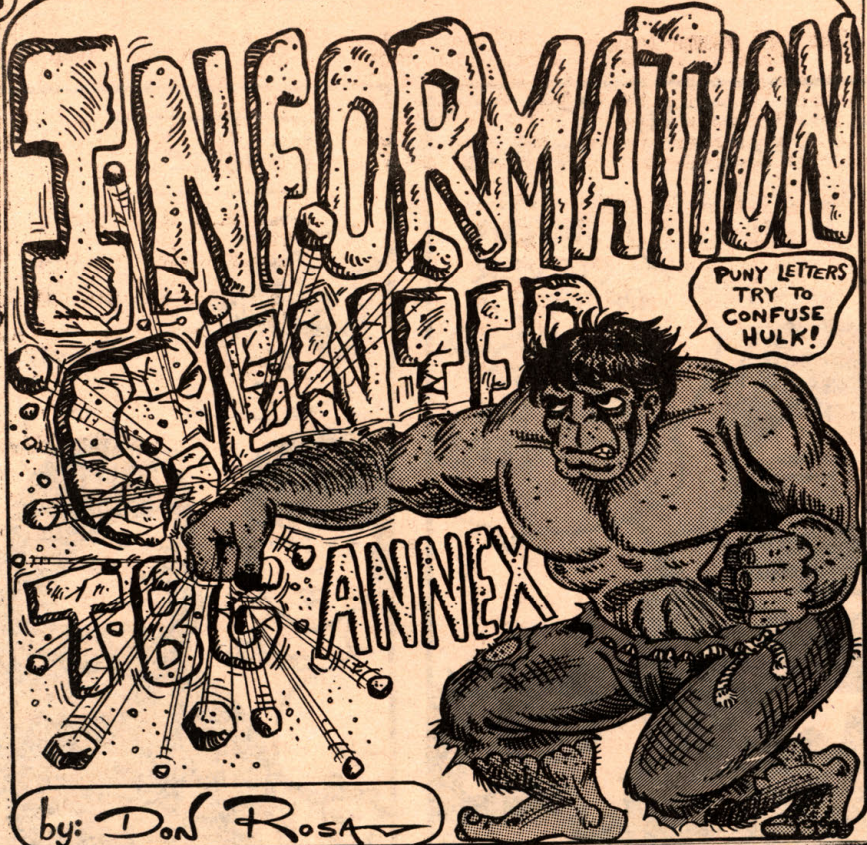


**NOT** THE LITTLE SHOEMAKER DOWN THE STREET BUT THE **MULTI-MILLION DOLLAR** BUYER AND SELLER OF NATIONS, THE BRIBER OF GOVERNMENTS, CORRUPTER OF DEMOCRACY, LOYAL TO NO ONE -- **CAPITALISM - SUPER MONEY - IS THE FORCE** THAT GAVE BIRTH TO AMERICA, STRENGTH TO SLAVERY AND DEATH TO THE INDIAN NATIONS ... THE FORCE THAT BROUGHT MILLIONS OF HOPEFUL IMMIGRANTS TO SLAVE WAGES AND SLUM CITY ... THE FORCE THAT HAS USED CHILD AND FEMALE LABOR WANTONLY ... THE FORCE THAT HAS POLLUTED THE INHERENT BEAUTY OF A LAND ... THAT HAS PROMOTED WARS AND DISEASE !

IT IS THE **ABUSES**, IN THE PURSUIT OF THE **BIG BUCK**, WHICH GAVE BIRTH TO THE NOTION CALLED **COMMUNISM** !

**BIG TIME CAPITALISM IS** UNLIMITED GREED, IS INSENSITIVE TO THE GENERAL WELFARE, **IS** THE DEPRIVATION OF THE INDIVIDUAL, **IS** A PERVERTER OF LAW AND MORALITY, **IS** INCAPABLE OF SELF-REFORM, **IS** UNAPOLOGETIC AND **IS** VERY FAIR IN TAKING CARE OF ITS' OWN - THE 500 SUPER-RICH FAMILIES WHOSE INHERITED WEALTH RUNS THIS COUNTRY !!!





Hello ladies and gentlemen, boys and girls, mommies and daddies.

Sorry I missed one of my every-other-issues there (as if someone actually missed me) but I took a 2 week vacation to Florida and the Magic Kingdom! I'd like to spend the rest of this column expounding the incredible spectacle of Disney World, however I'd bore everyone who's already been there -- and besides, my love and regard for the place restricts me to speaking about it only in hushed tones on the Sabbath day. I would like to thank Russ Schroeder, a senior-artist in the Disney World production department, for a private tour of the Disney World underground! This included the art departments, ad sections, the miles of subterranean tunnels, and the high-security cages where they look up all those ducks and mice at night. Wotta' trip!

But now to business; here in the "Information Center - TBG Annex", I endeavor to answer any & all (almost) questions concerning the wide wunnerful world of comic books! Send all such queries to the TBG offices:

☆ INFORMATION CENTER - TBG ANNEX; 15800 Rt. 84 North; East Moline, Ill.; 61244.

...at which point certain missives will be forwarded to my palatial estate (?) here in Louisville. Bear in mind that I won't answer "coverless comic" questions (because of the high death rate via boredom that these queries are responsible for) nor "how-much-is-it-worth" questions (because that is absolutely & unequivocally NOT what this hobby is all about).

Incidentally (isn't that a clever lead-in?), anyone who enjoys this lil' column should glom onta' the main version in the "Rocket's Blast Comicollector" (RBCC). In those hallowed pages, the Information Center takes on gargantuan proportions, includes comics plus TV, movies, radio, pulps, SF, etc., features many in-depth indices on all of these areas, and sports numerous illustrations like the ones reprinted (along with the new TBG IC masthead) in this column here in TBG. And for those of us who DON'T like TBG's IC Annex, there's many pages of other columns & ads in RBCC - you can't go wrong. Price: \$1.25 per issue, or 5 for \$5; send \$ to Jim Van Hise; 1014 Salzedo, #2; Coral Gables, Florida; 33134.

Ready for some additions & (gulp) corrections to material in the last couple TBG IC Annex? The Menomonee Falls gang, Jerry & Mike and/or Mike & Jerry tell me that the first issue of Will Eisner's "P.S." army maintenance magazine was published in June 1951 (which, coincidentally, was the very same time that I was published); and that Will is no longer working on "PS", having been replaced in Spring 1973 by Murphy Anderson (so that's what happened to Murphy).

Also, Mark Kirkpatrick points out to me that, as to my recent ERB comic index, Tarzan also appeared in JEEP comics #1-29, an armed forces give-away of the '40s.

Now on to the new business...

BARRY WOOLDRIDGE -- Charleston, West Virginia.  
COULD YOU LIST ALL OF THE WORK THAT RICH CORBEN DID FOR WARREN MAGS, WHAT ISSUES IT APPEARED IN AND WHETHER IT WAS COLOR OR NOT???

With my usual overkill methods, how about (as best I can) a FULL Corben index:  
c = cover; s = strip; i = illustrations; sx = color strip.

<b>Fan Magazines</b>	<b>PROMETHEAN ENT. #3(s)</b>	<b>HOT STUF #1(cs)</b>
ANOMALY #2(i),3(csi).	RBCC #74(c),79(ad),80(i),	BERKELEY CON BOOK(i).
COLLAGE #9(c).	81(c),83(c).	INFINITY #4(c),5(i).
COMIC CRUSADER #10(i).	SQUA TRONT #4(s).	
EPIC #11(i).	VOICE OF COMICDOM #12-	
ERB-DOM #28(c),29(i).	15(s),16 & 17(csi).	
FAN INFORMER #27(c).	WEIRDOM #13(csi).	
FANTASOR #1(csi).	X-RAY DELTA ONE SPECIAL	
GOLDEN AGE #7(i).	#1(i).	Also: lotsa' dust-
I'LL BE DAMNED #1(i).	CAPA-ALPHA #72(s).	jackets and pamphlet
MCR #4(i).	FUNNYWORLD #14(s).	covers for the SF
MIRKWOOD TIMES #4(c),5(c).	HPL (i).	Book Club.
MOUNT TO THE STARS #2(i).	CARTOONISTS PROFILES #15(i).	
MULTICON booklet (i).	BURROUGHS BULLETIN #34(cs).	
PHOTON #18-24(i).		

<b>Underground work</b>	<b>WARREN MAGAZINES</b>
ANOMALY #1(2c,s).	CREEPLY #36(s),41(s),43(s),
BARBARIAN #2(i).	44(s),46(s),54(cs), 56(sx),
DEATH RATTLE #1(cs).	57(sx),58(s),59-64(sx),66
FANTAGOR #1(csi),	(s),67-68(sx),69(s),70(s),
#2-4(csi).	73(s).
FEVER DREAMS #1(csi).	EERIE #16(i),31(c),32(cs),
GRIM WIT #1(csi),	33(s),43(s),54 & 55(colors),
#2(csi).	56-58(sx),60(sx),62(sx),64(s).
ROWIF #1(2c,s).	VAMPIRELLA #15(s),16(i),30(sx),
SKULL #2,3,5,6(s).	31(sx),32(colors),33(sx).
SLOW DEATH #2(s),3 &	SPRIT #1 & 3 (colors).
4(cs),5(s).	COMIX INTERNATIONAL #1(csi).
	FM #34 & 35(photos),47(i).

Posters: Spaceman & Girl on Plain; Spaceship.



JIM KINTER -- Bowie, Maryland.

WHO DID THE ART FOR THE "PRINCE VALIANT" 4-COLOR COMICS???

Those issues of Dell's 4 COLOR comics (#567,650,699,719,788,849,900) were, of course not by Hal Foster, but were drawn by Bob Fujitani. Bob has done a great amount of comic book work: Quality(1941-42):Uncle Sam, Black Condor, Ray, Stormy Foster, Hack O'Hara; Hillman(42-47):Black Angel, Iron Ace, Sky Wolf, Flying Dutchman; MLJ(42-44):Hangman, Black Hood; Harvey(44-45):Zebra, Shock Gibson; Holyoke(44-45):Gray Mask, Reckoner, Cat-Man, Hood; Lev Gleason(48-50): Crimebuster, TOP comics; Marvel(52):horror stuff; Dell & Gold Key(57-66):Dr. Solar, Sherlock Holmes, King of the Royal Mounted, Brain Boy.

Fujitani is currently assisting Dan Barry on the "Flash Gordon" newspaper strip.

WHAT GOLD KEY AND DELL COMICS CONTAIN ART BY REED CRANDALL???

On a quick flip through, the only issues with Crandall work are thus:  
HERCULES UNCHAINED/4 COLOR #1121; THIEF OF BAGHDAD/4 COLOR #1229;  
SUPERCAR #1-4 (covers); BORIS KARLOFF TALES OF MYSTERY #15;  
TWILIGHT ZONE/4 COLOR #1173 & 1288; #1(with Al Williamson), 13, 14,  
15, and reprints in #21, 25 & 26. OTHERS?

TODD GOLDBERG -- West Caldwell, New Jersey.

WHAT EVER HAPPENED TO BILL LIGANTE, JERRY SIEGEL, JOE SHUSTER, JACK BURNLEY, JOHNNY CRAIG, WILSON MCCOY, CHARLES FLANDERS, JOHN CELARDO, AND BOB LUBBERS???

ARE ANY OF THEM DEAD???

Well, I don't have any "inside" information on anything. Most of these fellows seem to have retired from comic book work, but as to why or what they're doing now - your guess might be as good as mine. But here's what I DO know... Bill Ligante is now 50 years old and probably doing work for Hanna-Barbera or court-room sketches for ABC news. His old comic credits include Red Ryder, UNCLE, & Phantom for Dell & Gold Key during the '50s & '60s, as well as the old newspaper strips "Ozark Ike" and "Red Ryder". Jerry Siegel is still active at 61 and has MANY comics & different companies to his credit, including a few recent writing jobs at Marvel. Joe Shuster is also 61, and after working on many strips for DC from 1935 to 1948, retired from comics in 1949. I hear he is currently in poor health. Johnny Craig is now 49; this famous E.C. artist/writer/editor seems to have retired from comics after some work on Iron Man & Sub-Mariner in 1968-70. Wilson McCoy???

WARREN LEFT THE ORIGINAL PUBLICATION DATES OFF MANY OF THE "SPIRIT" STRIPS HE'S BEEN REPRINTING. WHEN WERE THESE FIRST PUBLISHED???

I've been trying to find someone with a "Spirit" index for quite a while. Anyone?

WHICH ISSUES OF "TARZAN" HAD ART BY JESSE MARSH???

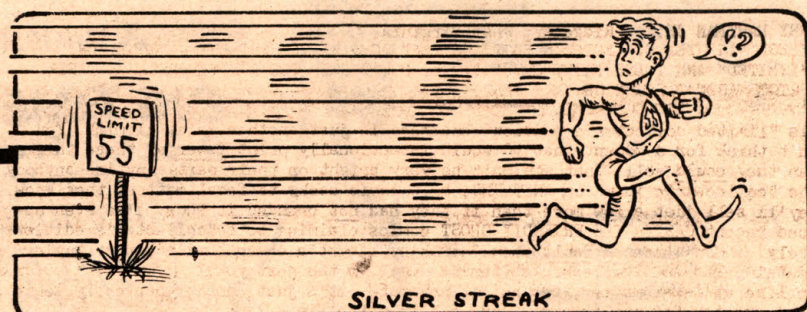
Jesse did TARZAN #1-153 as well as 4 COLOR #134 & 161, TARZAN'S JUNGLE ANNUALS #1-7, Tarzan DELL GIANTS #25,37,51 and TARZAN LORD OF THE JUNGLE (25 center) #1. Also: MARCH OF COMICS #82,98,155,185,204,223,240,252,262,272, all Tarzan issues. Marsh had worked for Walt Disney Productions for many years, had been doing Dell's TARZAN and westerns during 1945-65, and retired to paint in 1965. Jesse died in '66 at 59.

DID MARVEL EVER REPRINT "SPIDER-MAN" #2 OR 4, "DAREDEVIL" #1 OR "X-MEN" #1???

All four! SPIDER-MAN ANNUAL #2 and 7 reprinted parts of SPIDER-MAN #2, while MARVEL COLLECTORS' ITEM CLASSICS #2 did SM #4; MARVEL SUPER-HEROES #1(Oct.'66) reprinted DAREDEVIL #1...and MARVEL TALES #2(1965) reprinted X-MEN #1.

WHO DID THE UNCREDITED ART IN "PHANTOM" #25 & 30 AND "MANDRAKE" #8 & 9???

Yeah, but I...



MARK KIRKPATRICK -- Rockford, Illinois.

HOW ABOUT A LIST OF HAL FOSTER COMIC ART APPEARANCES???

I take it you mean in comic books, right? Okay, Foster stuff was reprinted in: TIP-TOP #1(April'36) to #62(June'41), SINGLE SERIES #20(1940), and BLACK & WHITE #5(1938), these all being "Tarzan" strip reprints. "Prince Valiant" material was reprinted in ACE #26(May'39) to #134(May'48), FEATURE BOOK #26(1942), and KING comics #146 & 147 (June & July '48).

CAN YOU GIVE ME ANY INFORMATION ON THE GREAT LOU FINE???

Sure. Lou Fine (1915-1971) worked under several pseudonyms: Kenneth Louis, Jack Cortez, Basil Berold. Fine's newspaper strips include "The Spirit", "Capt. Yank", "Taylor Woe", "Adam Ames", and the most recent, "Peter Scratch". Lou also did a promotional "Sam Spade" strip plus "Space Conquerors" for BOYS LIFE. Here's a list of some mighty Fine comic book credits: Fiction House(38-44):Stuart Taylor, Sheena, Count of Monte Cristo; Quality('39-'43):Dellman, Black Condor, Stormy Foster, Uncle Sam, Quicksilver, Hercules, Neon, the Ray; Fox('39-'42):The Flame; Dynamic('41):Rocketman, Master Key; Also, work in that 1967 WHAM-O GIANT COMICS.

HOW ABOUT A LIST OF ROY KRENKEL'S COMIC ART APPEARANCES???

There's no question that the most difficult question someone can ask me is for an index to a particular artist. It's virtually impossible for me to sit down and compose such an index without missing something somewhere that I didn't even know to LOOK for; after all, if I knew where all the work WAS, then I wouldn't need to write an index in the first place (things are tuff all over!). At any rate ...I do know that Krenkel did miscellaneous stuff for M.E. & ACG in '50-'51, Youthful ('52), E.C.('55), Marvel('57-'59), Dell('60s), and Harvey in '65. Of course, Roy did plenty stof for Ace and Canaveral paperbacks, etc.

DENIS TOLE -- Pelham, New York.

WHAT WERE THE COMIC ISSUES OF A FEW YEARS BACK THAT INVOLVED SUPERMAN & JIMMY OLSEN CHANGING FROM THEIR OLD STYLE TO A NEW '70S LOOK???

The Superman series you refer to ranks right up there with Kahoutek as one of the Great Disappointments of our times. I was looking forward to being rid of all of the Man of Steel's more idiotic super-powers like infra-red vision, super-ventriloquism, super-cold breath, and maybe the power of flight. What he turns out losing is a lil' power (which he has since regained) and Kryptonite...and I always LIKED Kryptonite! Well, that didn't bother me anywhere near as much as the other colossal tamperings with the Superman legend like rejuvenating the kindly old Kents, deciding that Jor-El & Lara were not dead but in suspended animation, deciding that Jor-El WAS wrong and Krypton wasn't going to explode and was destroyed by a Marvel-comic-type space villain, and last but not least, deciding that this grand old man of the comics is still in his 20's! These are all infamous prostitutions of a great tradition (you might gather that I'm one of those "low-brows" who LIKES Superman!).

Er...uh...where was I? Oh yes -- the new-look Superman evolved during SUPERMAN #233-242 (Jan.-Sept.'71), this being the period during which he was plagued by the sand-creature that siphoned his powers. And the new-look Jimmy Olsen occurred through JIMMY OLSEN #133-148(Oct.'70-Apr.'71), this being the period when Jack Kirby did his part to destroy the Superman Legend.

...I'm beginning to sound like a character from "Fiddler on the Roof"!! "Tradition....tradition!"

DAVID DEMIRJIAN -- Fayetteville, New York.  
COULD YOU PLEASE TELL ME ALL THE ISSUES THAT THE FANTASTIC FOUR HAVE BEEN REPRINTED IN???

Okay...a few weeks back I did a Spider-Man reprint guide; now I'll do an FF reprint guide for those frugal sensible people who are just as happy with a reprint as they would be with an original.

MARVEL COLLECTOR'S ITEM CLASSICS (#1-22)/MARVEL'S GREATEST COMICS (#23-date):

#1: reprints FF#2.	#16: FF#22.	#31: FF#39 & 40.	#46: FF#63.
#2: " FF#3.	#17: FF#23.	#32: FF#41 & 42.	#47: FF#64.
#3: " FF#4.	#18: FF#24.	#33: FF#44 & 45.	#48: FF#65.
#4: " FF#7.	#19: FF#27.	#34: FF#46 & 47.	#49: FF#66.
#5: " FF#8.	#20: FF#28.	#35: FF#48.	#50: FF#67.
#6: " FF#9.	#21: FF#29.	#36: FF#49.	#51: FF#68.
#7: " FF#13.	#22: FF#30.	#37: FF#50.	#52: FF#69.
#8: " FF#10.	MGC: #23: FF#31.	#38: FF#51.	#53: FF#70.
#9: " FF#14.	#24: FF#32.	#39: FF#52.	#54: FF#71.
#10: " FF#15.	#25: FF#33.	#40: FF#53.	#55: FF#73.
#11: " FF#16.	#26: FF#34.	#41: FF#54.	#56: FF#74.
#12: " FF#17.	#27: FF#35.	#42: FF#72!	#57: FF#75.
#13: " FF#18.	#28: FF#36.	#43: FF#56.	#58: FF#76.
#14: " FF#20.	#29: FF#12 & 31.	#44: FF#61.	#59: FF#77.
#15: " FF#21.	#30: FF#37 & 38.	#45: FF#62.	#60: FF#78...

FANTASTIC FOUR ANNUAL

#1: reprints part of FF#1; #2: FF#5; #3: FF#6 & 11; #4: FF#25 & 26; #5 & 6: muttin' #7: FF#1 & ANNUAL #2; #8: ANNUAL #1; #9: FF#43 & ANNUAL #3; #10: ANNUAL #3 & 4.

GIANT-SIZE FANTASTIC FOUR

#2: FF#13; #3: FF#21; #4: FF#28; #5: FF#15 & ANNUAL #5; #6: ANNUAL #6.

MARVEL TRIPLE ACTION

#1: FF#55 & 57; #2: FF#58; #3: FF#59; #4: FF#60.

AMERICA'S GREATEST COMICS (ABC TV promotion): FF#19.

MARVEL TREASURY EDITION #2: FF#6, 11, & 48-50.

MARVEL TREASURY SPECIAL HOLIDAY GRAB-BAG #1: FF#25 & 26.

This leaves all FF issues reprinted at one time r'muther.



HARRY HARTMAN JR. -- Ridgeley, West Virginia.

THESE "LIMITED COLLECTOR'S EDITIONS" THAT DC & MARVEL PUT OUT -- JUST HOW "LIMITED" ARE THESE PRINT RUNS??? THEY DON'T SEEM TOO LIMITED BECAUSE THEIR PRICES AREN'T GOING UP VERY FAST.

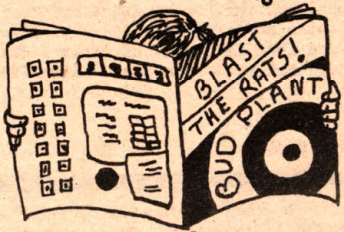
This "limited collector's edition" business is just another sales gimmick. You don't think for a moment that DC would intentionally print fewer of these things than they could sell. That wouldn't be very bright on their part. Anytime anybody puts "collector's item" on ANYTHING, be it comic books to fecal matter, they know they'll sell just a few more than if they had not branded it thus. I've even noticed recent CASPER THE FRIENDLY GHOST comics claiming to be "collector's editions" lately. I don't mean I fault them for this...I get a cheap thrill out of buying something labeled "collector's item" as much as the next yokel. ...well, I DO draw the line at fecal matter, though. At any rate, it's just another perfectly legitimate gimmick for publishers...jus' a lil' white lie.

That's all the questions I have on hand this trip. Lemmee' hear from ya'...

Don Rosa



Stephan  
Friedt



P.O. Box 1131

Yakima, Wash.  
98907

# THE REVIEWER #7

BUD PLANT: MAIL ORDER KING

Among comic fandom and its related fields there are several people who business entirely through the mail. Perhaps the most reliable dealer of them all is Bud Plant. Bud handles a little of everything in the field of comics fandom, except (strangely enough) comics themselves. If you're interested in posters, fanzines, limited edition publications, undergrounds, various magazines, fan-oriented publications, and European imports, Bud Plant probably has something for you. Honesty, integrity, and most of all, quick service are practically trademarks of Bud's.

Herein are just a few of the things available from Bud Plant:

ART:

The Art of Neal Adams—Vol. 1, 1975; \$3.00—Sal Quartuccio, Publisher  
The unbelievable beauty of Neal Adams' talented work reaches out to you from the pages of this excellent sampler.  
From the stiff, Corben-colored front cover...through the specially coated black&white pages...to the stiff, Corben-colored back cover. Quartuccio has put together a most enjoyable book.  
Sal includes information on the inside of the covers that explains each and every page. Here is just a sample of what the book contains:

Front cover: Marvel heroes vs. National heroes (with Charlton's Atomic Mouse in the middle)  
Back cover: Rejected Spirit cover (Beautiful!)  
Previews of Neal's story for Hot Stuff #2, apparently concerning the Kent State Tragedy. (Check out a similar story in Creepy #75, Nov. by Neal.)  
Rejected Tomahawk, Green Lantern, western, and mystery covers.  
Artwork from WARP.  
The entire set of Tangent, Neal's unpublished syndicated strip.  
Advertisements, movie posters, record albums, and book covers.

The Neal Adams Index—\$2.00—Frankenstev Publications  
This is basically a reference book. But don't let that stop you from owning a copy! Besides a list of practically everything Neal did up to and including 1973, TNAI contains Neal's thoughts on the industry and its different aspects, his rejected X-Men cover, WARP artwork, a National characters poster, and scads of spot pieces. An indispensable book that deserves an update. (Here that Frankenstev?)

The A.C.B.A. Sketchbook-1973—\$3.00—Heritage

The Academy of Comic Book Artists presented this loose-page portfolio to garner support. And it's well worth it.

Containing unpublished illos by masters as well as newcomers, this collection has to be seen to be appreciated.

Included are: Arrgonos' Tarzan, a Steranko western, a Frazetta cave-beauty, a Starlin pile of heavies, John Romita's Femizon, Trimpe's Hulkish fishing buddy, Chaykin's Grey Mouser, Aparo's Father Peter Faith, Adams' Batman & Talia, Billy Graham's Vampirella, Brunner's Doc Strange, and Colan's Black Widow.

And that's just part of the 3-dozen illustrations. (1975 Sketchbook now available.)

MAGAZINES:

The Harvard Journal of Pictorial Fiction #1&2—\$2.00@-Harvard University; #1-Spring '74, #2-Winter '75

Occasionally you read about Europe's greater appreciation of the comic media as an art form. It's nearly always spoken of in conjunction with America's apparent lack of sophistication and appreciation in the field of comics as a form of expression.

Thanks to Thomas Durwood and Harvard University, America's position on comics can be argued on a much higher level intellectually.

Though I found HoPF painfully lacking in articles devoted to the verbal aspects of the comic media, I found the in-depth articles most astute and highly entertaining.

In issue one, our senses are stimulated with such articles as: Jack Kirby, Fritz Lang, and Balance by T.A. Durwood; Bypassing the Real for the Ideal by Gil Kane; Reality Character and Comics by J. Dunster-Whiting...to name just a portion of the contents.

Issue two, which held the auspicious honor of having Gil Kane as a member of the staff in the capacity of advisor, was highly ghted by the inclusion of three interviews. One with The Boston Globe's Pulitzer Prize winning editorial cartoonist, Paul Szep, one with illustrator Burne Hogarth, and one with senior Disney artists John Hench and Marc Davis.

If you're interested in comic art and its place in the over-all study of art...if you're among the older or more astute fans in comic fandom, then The Harvard Journal of Pictorial Fiction is made for you.

THE DITKO SERIES:

Mr. A—Ditko #1; 60¢-Comic Art Publishers

This is the first of the Ditko series currently available from dealers. Perhaps it's best described by the following quote:

"A is A. A thing is what it is. No man can have it both ways. Only through Black and White principles can man distinguish between good and evil..."

Mr. A (apparently similar to Ditko's The Question created for Charlton) is a complicated statement on people's rights, their beliefs, and their concepts...all told under the 'logical' cloud of "Black and white...good and evil."

It's thought-provoking, it's entertaining, and art-wise it's excellent. But Steve Ditko has a distinct tendency to overload a script. And I do mean overload!

One point that I can't pass up, which has little or nothing to do with the Ditko book, is Joe Brancatelli's editorial on the inside front cover. You really have to read it to appreciate the pompous, (I'm sure unintentionally) humorous section on comic publishers. When one reads Mr. Brancatelli's editorial (which exalts new ideas such as the Ditko series and downgrades the revival of Doc Savage, The Shadow, Wonder Woman, etc.) and compares the popularity of standard comics vs. independent ventures like Ditko's, you get the feeling that Brancatelli speaks for a decidedly small portion of fandom.

Ditko's art will stand on its own merits, for Steve Ditko is truly one of the masters. And he has no need for either Mr. Brancatelli or wordiness to make his opinions known.

Avenging World—Ditko #2; 60¢-Bruce Hershenson, publisher

No doubt about it...Steve Ditko is a talented artist. One look at the spectacular cover tell you that. The varied emotions—hate, fear, etc.—portrayed on the people; the smooth lines of a futuristic city. All beautiful.

The interior art is every bit as fantastic. But the text...well...there's a heck of a lot of it.

It's been said, that the two things you don't discuss in public are politics and religion. Two very sensitive topics, yet two of the most interesting concepts conceived by man.

Steve Ditko attacks both in Avenging World. Continuing his theme of 'Libertarianism' from Mr. A, he follows up with attacks on Business, Compromise, Mysticism, Intellectuals, and Spiritualists...striking forth for individualism and straight-forward logic!

Unfortunately, Ditko is excessively wordy. Flowing through AW is like trying to tackle a tree-volume sermon.

Strictly for Ditko fans.

(P.S. Can some one tell me why the editorial in AW is accredited to Bruce Hershenson, when it is merely an excerpt from the previously mentioned Brancatelli editorial? Who wrote it...Hershenson or Brancatelli?)

Who...?—Ditko #3; 60¢-Bruce Hershenson, publisher

Who...? is comprised of five distinct, separate series.

Kage is a crusading cop up against a killer who kills with words. Included in the story is an underlying theme of Big Business vs. the average person.

Premise to Consequence is set either on an alternate world or in the far(?) future. It concerns on man's attempt to defeat a 'contradiction detector' with disastrous results.

The Void is a crime fighter and a state of mind. Definately my favorite.

The Captive Spark starts out excellently, but soon changes to another chapter of Avenging World. Good, but Ditko's covered it all before.

And finally, Maquerade, a tale of a crime fighting team brought together by coincidence. A great Ditko story.

There you have it. Not a great book, but far more enjoyable than the other two books in the Ditko Trilogy.

FOREIGN BOOKS:

Bud Plant handles an excellent line of foreign language books. And if you don't read French or Spanish (which I don't), Fear Not! The art is enough to make the books worth their price. And that's not taking into consideration the superb quality of their workmanship, or the fact that with what few words you can pick out and the truly descriptive scenes, the story is really quite easy to follow.

Having had some extra money to invest last time I ordered, I chose the following:

General "Tete Jaune" (General Yellow Hair)—\$3.50; Darquard Editeur  
Script by Jean-Michel Charlier, art by Jean Giraud.

This French comic is most notable for its art by Giraud, a man considered to be one of the finest of the European artists.

General Yellow Hair is one of a series concerning the exploits of Lt. Blueberry of Fort Navajo. This particular one pits General Custer against the Cheyenne in the snow covered Rocky Mountains. The European team of Charlier and Giraud have captured the feeling of America's west during the Indian conflicts better than many of our own artists.

Real justice is done to Giraud's art by the 'superior production techniques used in Europe. If you've ever seen an Asterix book you know what I mean. If not: picture, say, one of the hard-cover Golden Books published by Golden Press for kids (most recently, the Robin Hood books). Now, imagine the insides filled with paneled comics in such vibrant colors that every panel stands out in nearly 3-D clearness. That's what the foreign books are like!

Le Spectre Aux Balles D'Or (Ghost of the Golden Bullets)—\$3.50; Darquard Editeur-art and script by Charlier & Giraud.

Another Lt. Blueberry book, this one finds him in deserted Indian Pueblos with dark caverns and a ghost that kills. Beautiful art and a story loaded with suspense.

L'Oasis En Flamme (The Oasis in Flames)—\$3.50, Darquard Editeur-du Lombard Editions-art and story by Hermann & Greg.

As much as I like the work of Giraud, I find the work of Hermann &

CONTINUED ON PAGE 33...

# NOW WHAT?

by Murray Bishoff

## COMIC BOOKS WILL COST 30¢ ON THE NEWSSTAND

Comic book prices will rise again within the next six months. The rise was inevitable, but when it takes place will depend on the publishers and who decides to move first. Unless the economy pulls a dramatic turnabout which no one expects it to do, we will probably see an additional nickel raise by 1980. Sales figures at Marvel do show the worst is over for now, and the industry should pick up progressively. Marvel now has forty titles a month, that's down from sixty, and National has thirty, so since the rise of Atlas things have changed considerably. Yet, the after-effects of the 1974 flood may continue to hit our wallets for some time to come.

I have a minor number of personnel changes to report this month. Berni Wrightson is back at Marvel, trying his hand on the Hulk. With the demise of The Stalker, Steve Ditko has run out of work at National and none of the other stories offered him caught his eye. The normally stormy Mr. Ditko worked with uncharacteristic ease at National this time, and will probably return to their staff when he spots a project that interests him. Jack Kirby has begun work on a Captain America Bicentennial Treasury, an unusual \$1.50 Marvel book since it will contain all new material. And, contrary to rumor, Murray Boltinoff will not be retiring from National at the end of this year. Periodically we hear stories about the long-standing editors retiring, but I suspect they will stay with us yet for some time.

Several more series have cancelled, including the Phantom Stranger, and the last remnant of romance, Young Love (a moment of silence is in order). Even National's highly creative First Issue Special has not proved profitable and will disappear with lucky number thirteen.

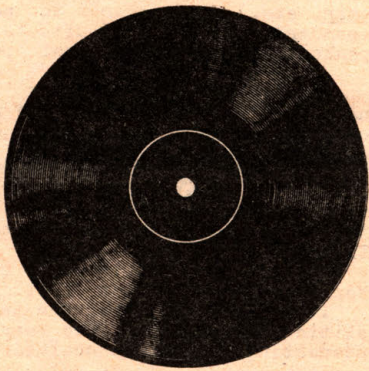
Have you noticed how dreadful those universal price tags, the ones electric eyes read, look on comics? Charlton first tried them out, and a reliable source tells me the other companies will follow suit. To sell comic books in grocery stores, the companies must put these ghastly 1"x1 1/2" black-and-white squares on their cover. But what makes matters worse, a national magazine publishers' association says where these tags go, not the comic publishers. These people may permanently deface the covers of our magazines, and we may not be able to do anything about it. Now, doesn't that make your day?

The new DynaPubs long-playing record with one hour of highlights from 1975 San Diego Convention really excited me. It wasn't just the thrill of hearing my voice (Lord knows I hear it every day), I love this record because it captured Ray Bradbury, talking about his work and writing in general; and Jack Kirby, talking about Captain America; and Jerry Siegel, the creator of Superman, giving his first public interview; and Robert Bloch, talking about H.P. Lovecraft; and Stan Lee, giving a typically energetic speech; and Will Eisner, talking about comic art; and so much more. This small piece of fandom history offers the flavor of our hobby like no printed magazine can ever do, and I'm just tickled that we can offer it to you. We enjoyed the con, and you will too.

I again have the sad duty at this time of reporting the recent deaths in the industry. Rex Stout, the author of 46 mysteries about the rotund detective Nero Wolfe, died October 27 at age 88. Never a pulp writer, Mr. Stout entered the ranks of successful hard-boiled detectives with Wolfe in 1934. That novel was entitled Per-de-lance, and the last Wolfe novel, entitled A Family Affair, appeared just last month. A cantankerous character, Mr. Stout once told a reporter "I am a storyteller. I am not a great writer." Nevertheless he will live on in the hearts of his readers.



REX STOUT



DynaPubs 12" LP record of the SAN DIEGO COMIC CON...\$5.98 from us at T.B.G.!!

Philips Lord died October 19 at age 73. A writer and actor, Mr. Lord first found success by starring in the title role of the radio program Seth Parker. In 1936 he created Gangbusters and in 1939 he created Mr. District Attorney, based on the files of New York District Attorney Thomas Dewey. He retired in 1955 after Gangbusters failed on television, but he left quite a legacy in the memories of those who grew up in the thirties and forties.

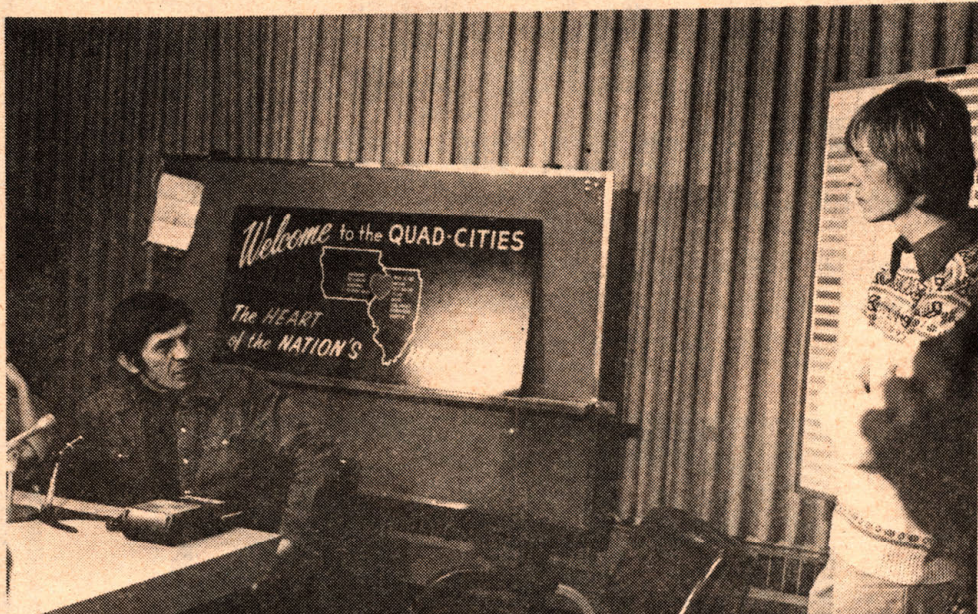
Henry Calvin, who portrayed the fabulous Sgt. Garcia in Walt Disney's Zorro series, died October 2 of cancer. He was 57. Jack Robinson, who wrote for Groucho Marx and The Great Gildersleeve on radio plus Hogan's Heroes and other series on television, died October 3 after a heart attack. He was 65. We humbly salute all these men.

## LEONARD NIMOY SPEAKS

Mr. Spock himself, Leonard Nimoy flew into the Quad-Cities (which includes East Moline) October 17 to give a talk at a local college. Mr. Nimoy met with a group of reporters, including two intrepid Dyna-Pubbers, and spoke about his life and work. His acting career has expanded in recent years, enabling him to escape his science fiction image if he wished. For example, he will appear for several weeks in the near future with a new theatre group in Pittsburgh, and after that he will travel to Milwaukee to appear in My Fair Lady. Recently he narrated a Westington sponsored television series on the Great Barrier Reef for an Australian audience, a series which will appear on American television next year. His third book, I am not Spock, differs from his two previous books of photographs and poems (You and I, Will I think of You?) and talks about his feelings on Star Trek and what identity crises he has faced because of Spock. The book should appear by Thanksgiving. Mr. Nimoy noted he must prepare a fourth book for a January deadline, all of which brought him to the conclusion that "if I had three bodies I could keep them all busy."

Mr. Nimoy has made few attempts to escape his Mr. Spock image. For two-and-a-half years he has traveled across the country regularly on three-to-four week speaking excursions, and he finds the public enthusiasm undaunted. He said he is "not terribly

surprised" at Star Trek's popularity, although he did ask the crowd at the airport "What are we all doing here?". He thinks the media reporters are the strange characters for continuing to view the program as some kind of phenomenon.



At the press conference, Mr. Nimoy answer's Alan Light's question about the new Star Trek feature-length motion picture.



SPOCK SMILES!!

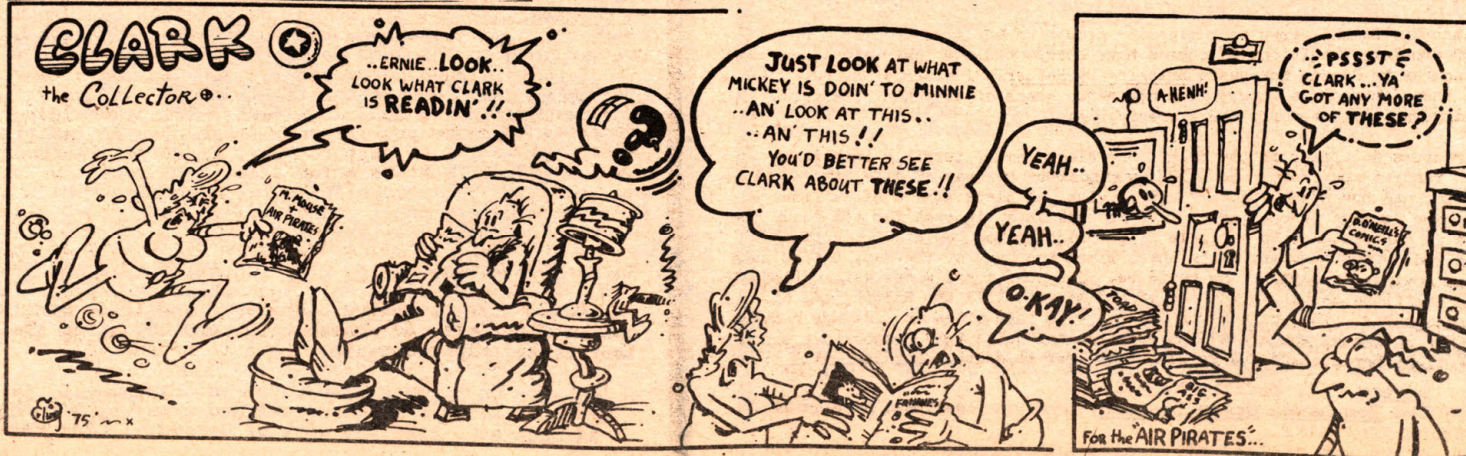
Even though Star Trek was filmed several years back now (1966-1968), Mr. Nimoy remembers the series fondly and is gratified at its continued success in the light of competition. The hard work involved in making the show (two hours of acting every day, five days a week, on top of the hour-and-a-half makeup session) paid off, for Mr. Spock stands as a great achievement to Mr. Nimoy. He said if he had had his choice of all the television characters who have appeared in the past ten years, he would have chosen to play Spock. There have been drawbacks. The challenge of such a complex internal character has tended to make less difficult jobs boring, such as Paris on Mission: Impossible, the man with no personality. Mr. Nimoy dignified Star Trek by ignoring its popular culture/good-guy-always-wins format and calling the show "hopeful", and saying its strength is in the support and formula given the viewer, not in its escapism qualities. An emotionless Spock would never say that, but coming from Leonard Nimoy it sounded good. We wish him well.

(photos of Leonard Nimoy by Rick Best)

continued...

OUR COVER THIS ISSUE: This issue's cover of Jack Kirby and his characters is courtesy the MUSEUM OF CARTOON ART in Greenwich, Connecticut, which is featuring a display of Jack Kirby's artwork from November 5 through December 31. The Kirby exhibit will include original examples of almost forty years of comic strip and comic book art. Original art as well as posters, portfolios and a special Museum Souvenir Booklet will be on sale. The Museum is open from 10 to 4 Tuesday through Friday and from 1 to 5 on Sundays, and located at 384 Field Point Road in Greenwich, Connecticut. For more information, call 203-661-4502.

Marty Greim's CRUSADER COMMENTS is absent this issue due to the death of Marty's father plus an eye illness. We hope Marty gets well soon, and our condolences on the death. CRUSADER COMMENTS will return in TBG #109, it's next scheduled appearance.





Mr. Nimoy is given the key to the city!

### RALPH BAKSHI'S COONSKIN: AN ANALYSIS

It has been two years since *Heavy Traffic*, and in the meantime Ralph Bakshi has made two films. This man has revolutionized the use of animation, turned it into a biting tool for satire, and has continued making depressing, seemingly nihilistic, and wonderfully brilliant movies. That includes *Coonskin*, which recently went around the country, hailed by some as cheap bigotted garbage and by some as Bakshi's masterpiece. The film is neither. Mr. Bakshi writes in caricature and thereby only partially pictures reality. *Heavy Traffic* told its story in greater depth and with better coherency, yet *Coonskin* continues Mr. Bakshi's social commentary very well.

The film contains two basic plots: first, two Black men attempt to escape from prison with the aid of two friends on the outside, and while they wait one of the prisoners, an older man, tells a story set in Harlem during the early sixties, the idyllic setting when the Black community was clean and pure, and when Black consciousness began making itself known. The Uncle Remus stories provided the names for the characters in the prisoner's tale: Brother Rabbit, Brother Fox (the Preacher), and Brother Bear. These three fled the South together to find the true Black experience, and what they found didn't exactly meet their expectations, but they made themselves fit. Brother Bear, backed by the mafia, became the heavyweight boxing champion of the world. Preacher



Fox got himself in the prostitution business, and Brother Rabbit, the most ambitious, went after power and climbed to superiority in the mob by using all the bloody tactics necessary. They succeed, but what they become is not pretty.

Mr. Bakshi talks basically through two-dimensional characters, showing one distorted side of humanity at a time, and that means he needs a lot of these semi-personalities before he can show some semblance of reality in his films. He can best caricature minorities and/or scapegoats. Blacks hating whites, whites hating blacks, Italians who can only speak with a heavy Hollywood Italian accent, garish homosexuals, confused heterosexuals, and incredibly obese people paraded around quite naturally in the Bakshian setting. Yet once you see past this exterior these characters become flat, lifeless apparitions. Look at Brother Fox, the preacher. In one of his sermons he said "You better help me, Lord, 'cause I helped you. I see you, Lord, and you fuckin' well better see me." Such deep theological thinking would set religion back several thousand years. Stereotyping removes a person's humanity, and Mr. Bakshi shows the remaining shells to say "This is the world bigotry would like to believe exists." If you strip a person of his humanity, you can hate him much more easily. The Bakshian world is far more terrible than anything a contended middle class, slightly-prejudiced American wants to believe in.

Mr. Bakshi's satire also rips at bigotry. Reverend Simple Savior, the Black Jesus, vainly attempted to hide his message of Black superiority and racism under the blanket of religion. He was gunned down by other Blacks because he got in their way. In his funeral we see a slapstick attempt to force his giant body into a tiny hole in the ground, while those who wanted his power use the occasion to plot future indiscretion. Another bigot, Mannigan, a violent middle-aged white racist detective, goes out to kill the Rabbit, falls into a trap, comes out looking like a middle-aged Black woman, and he goes wild, shooting at everything. Finally other police, white police, come, and he shoots at them. They return fire and kill him. In both cases bigotry destroyed the haters themselves.

I doubt that Mr. Bakshi views poor minority groups as any more righteous or corrupt than any other people. Traditionally comics have championed the lower class because of its purity, such as in George McManus's *Bringing Up Father*. I suspect Mr. Bakshi continually uses these characters to continue his major theme of attacking prejudice, even though his exaggerations intensify the stereotyping.

Noble characters do appear in the film. One Black woman, terribly thin, sits with her baby in a rundown apartment, and talks quietly about her way of life, the man left her with a child, and how she keeps on "just" living. A Black bum, a man without a place to sleep who carries everything he owns in a big sack far too heavy for him, scrounges in garbage cans in a middle class neighborhood one night and finds a perfectly good red cotton sweater. It's three times too big for the man, but he puts it on and keeps moving, as happy as he could be. The Godfather, whose mafia stands in the way of the ambitious Rabbit, sends one of his sons to kill the Rabbit, and the son of the way of the Godfather's devoted wife then tries to kill her husband returns in a wooden box. The Godfather's devoted wife then tries to kill her husband to save her children, who are all homosexuals and not a very responsible bunch, anyway. She failed; her husband and children shot her to death. But she still tried.

continued on page 34...

## NOTES FROM THE EDITOR



Your ace reporters here, Alan Light and Murray Bishoff, doing the best job we can to bring you the latest news on the Star Trek movie! When Leonard Nimoy was in The Buyer's Guide's home town on October 17 (to speak at a local college), we managed to get in on the 40-minute press conference held at the airport as he came into town. As I mentioned to him at the time, it must have been quite a drop from the U. S. S. Enterprise to OZARK AIR LINES! Murray tells what Mr. Nimoy had to say in his NOW WHAT? column opposite.

Frank Thorne wrote to tell me that it was because of his cover on TBG #87 that he was assigned the art chores to RED SONJA for Marvel. Because of that, he did another cover for us which will be on our next week's issue. Thanks, Frank, and good luck!

How's your delivery of TBG? It should have improved as of issue #101...can you tell? We finally convinced the post office that since our ads feature mostly one-of-a-kind collectibles for sale, that we should have even faster service than ordinary newspapers. So now our mail bags are tagged with special "DO NOT DELAY" yellow tags that get our copies rushed along before everything except first class mail. This issue, for instance, was mailed November 7. When did you receive it? I'd like to know! (I just received our competitor's "BRAND N" paper yesterday, one month and three weeks after the ad deadline on that issue! Tsk Tsk! Can they ever be dependable like TBG?)

I'm usually so involved in editing and publishing TBG each week that I don't have time to write editorials, and I hope you understand. But there's one thing I've been wanting to do (and it should have been done a while back) and that's thank our very talented contributors for making TBG full of good reading material in addition to lots of good ads! Thanks to Murray, Don & Maggie, Marty, Alan J., David, Don, Stephan, Craig, Ron, George and everybody! I couldn't ask for a greater bunch of fans!

See you next week with another TBG. Take care!

Alan Light  
Editor & Publisher

### THE REVIEWER (continued from page 31)

Greg to be superior.

Once again, the European process for manufacturing these books brings out the best in an artists work.

*L'Esprit* is just one of the books that chronicles the adventures of Bernard Prince, former Interpol Agent—now world traveler. Michael Greg's excellent scripts and Hermann Huppen's absolutely beautiful art make this one of the finest books I've ever seen.

(If by some chance you should ever get a hold of some back issues of *Wonderworld*, number nine, August 1973 includes Hermann & Greg's *The Victims*, a Bernard Prince story in black & white with English translations.)

*European Cartoonist* #1—October '73; \$3.50—Nino Bernazzali, Editor & Publisher.

This magazine is in English, and devoted to making the finest of the European artists available to an English public.

Issue one is devoted entirely to artist Hugo Pratt. Besides the in-depth biographical information and numerous illustrations, there is a 19-page *Corto Maltese* story (*Corto* is Pratt's best known creation.), and a segment of Pratt's American Pioneer series *Wheeling*.

This is the only issue of *European Cartoonist* I've seen. If there have been other issues, I'd be most grateful to any fan who can put me in touch with other issues or give me any information on its present status.

There you have what little sampling of the foreign market I've had the pleasure of seeing. There is no question that the care they take with the packaging far surpasses most of America's efforts. It's no wonder that artists like Russ Manning and Burne Hogarth have so much work done in the foreign markets.

But you'll notice many of the foreign artists are fascinated with our history, particularly our western era.

After seeing the quality of European work, I urge everyone to at least sample some of the other half...and you'll feel sorry for those misguided people who feel there aren't any artists past the shores of America.

That about does it for my column dedicated to Bud Plant. I'm afraid I don't have room to mention the many books, undergrounds, and what-have-you's he handles. But don't take my word for it. Check out his lavishly illustrated catalogue. It's available for 30¢, or free with any order from one of his many ads.

That's: Bud Plant  
P. O. Box 1886  
Grass Valley, CA 95945

### Special interest:

The cards and letters are still pouring in on cons in general. Keep them coming. Let me know how many cons your state averages a year, and their sizes.

Word is still filtering in on the Marvelcon. Most of it is of a favorable note...so far.

Watch for two new tabloid periodicals. *Ludicrous Situations* from Ludicrous Situations, Ltd., and *Compass* from Midgard Publications. Next months column will feature reviews of them both.

Hi to Gregory Piepel, Kent Williamson, and Tim Nelson of Ellensburg, Washington. Which reminds me, any comic fan attending Central Washington State College, who reads this, let me know who you are.

Hello to Buz wilcox at CWSC.

Wondering what to give for Christmas? While the usual highly expensive limited edition, or number one issue are always appreciated by friend and foe alike...why not give a subscription of your favorite fanzine. It keeps your friends in touch with what's happening, and every little bit of support helps those zines! (Don't forget...TBG is just \$5.00 for a years worth of keeping in touch.)

### NEXT MONTH:

A return to comics and fanzines, and a special word on the dreaded time-lapse syndrome.

Until then, remember...Fanzines and local cons can't make it without your support. So visit those cons and subscribe to those fanzines. You're the only people they have to depend on.

Stephan

# NOW WHAT?

## CONTINUED

At other points in the film we see Aunt Jemima running across the screen and shooting a pancake to death. We see the Godfather's mortally wounded wife turn into a butterfly and almost escape, but she's crushed between the clapping hands of her husband. The use of Brother Bear as the underworld backed heavyweight boxing champion of the world puts us in a historical perspective, recalling Charles "Sonny" Liston, the champion from 1962 to 1963. The film gives Brother Bear the nickname "Big Brown Bear", and Muhammad Ali called Sonny Liston "the Big Black Bear." Brother Bear doesn't lose in Coonskin. A little scrawny slapstick boy who has appeared from time to time with the Rabbit decided to fight the Bear and he loses, but when he wakes up in the Rabbit's car, where Brother Rabbit, Brother Fox, and Brother Bear have reunited, he shouts "I'm the Greatest!" The Rabbit knocks him back on the floor and says "No, we are." You get to decide how great they really are. From there the film shifts back to the story-tellers who make good their prison break, though it costs them a lot of blood and a lot of pain.

Technically Coonskin had a few problems. Mr. Bakshi used still photographs, which he mainly took as backgrounds for much of his animation with superb effect. He again mixed live-action photography with his animation. He used it mainly in the conclusion of Heavy Traffic before, but this time he used it quite extensively. However, some parts looked like the budget for the film permitted only quality animation, and the quality of the live-action film suffered. The real problem with Mr. Bakshi's story-telling approach lies in his emphasis on shock treatment. Peaks of violence would color the screen completely red with fire or blood. He buries his message beneath techniques like excessive violence that hit you at a gut level, and that only confuses an already complicated story. Also, some less-than-effective rapid transitions broke the free flow of the story. For continuity Heavy Traffic surpasses Coonskin, but that may be because the former film told a serious story while Mr. Bakshi called Coonskin "a comedy, my kind of comedy." It was anything but funny, and adding humor beyond the satirical context only further clouded the message.

With producer Albert Ruddy, who produced The Godfather, Ralph Bakshi, the writer-director-photographer-poet (he wrote the lyrics to the song "Ah'm a Minstrel Man" in the film), will continue his social commentary. Coonskin shook Paramount up so much that they refused to touch it, and Mr. Bakshi finally turned to the Bryonston Distributing Company, who handle Andy Warhol's films. Mr. Bakshi's art, his "finding reality in the stereotype" takes animation beyond the restrictions of popular entertainment. Penelope Gilliatt wrote in the New Yorker "The way Bakshi shows the harsh, jaunty dignity implicit in the click of the abandoned Harlem woman's shoe heel (tapping against the floor) is piercingly admiring. It stands for the best in the film, which is the assault that Bakshi makes on privileged glumness and any dilution of bravery. In the scheme of things he consistently creates in his films, bravery and bravado amount morally to the same thing."

Mr. Bakshi even coated Coonskin with symbolism. One of the characters has no connection to the film's plot and acts only as a symbol. She is Miss America, a 1970's version of Uncle Sam; a buxom beauty in her twenties whose body is painted like an American flag. In one scene she goads the Rabbit and his fellow gangsters to jump at the trap the Godfather had laid for them. Then she appeared fifty feet tall, held the Rabbit and his friends in her hands, and laughed. In another scene we discover Miss America, the symbol of our society, has venereal disease, and she uses it as a weapon. Think about the meaning of that for a minute.

### JERRY SIEGEL SPEAKS OUT

Jerry Siegel has many opinions about Superman and comics today. Here he speaks out on the upcoming Superman film and reveals a lot of the experiences he has suffered through over the years. Because of the historical importance of these statements, I have included in this column verbatim. Judge the evidence accordingly. And now, Mr. Siegel.

Jerry Siegel

### FOR IMMEDIATE RELEASE

Re: THE VICTIMIZATION OF SUPERMAN'S ORIGINATORS, JERRY SIEGEL AND JOE SHUSTER, BY:

Jack Liebowitz, Warner Communications  
National Periodical Publications, Inc.  
Independent News Company (Distributor of Superman comic books)

Jack Liebowitz, a member of the Board of Directors of Warner Communications, stabbed Joe Shuster and me, Jerry Siegel, in the back.

He ruined our lives, deliberately, though Joe and I originated SUPERMAN, which enriched Liebowitz and his associates.

Liebowitz is extremely wealthy from SUPERMAN. But Joe Shuster (the artist) and I (the writer) have received nothing from SUPERMAN's phenomenal success most of the 37 years in which our creation SUPERMAN has been a great money-maker for National Periodical Publications, Inc., which is owned by Warner Communications.

Joe is partially blind. My health is not good. We are both 61 years old. Most of our lives, during Superman's great success, has been spent in want.

How did back-stabber Liebowitz sucker us into this tragic plight? J. S. Liebowitz introduced himself to me in a letter dated December 1, 1937, in which he wrote he was giving his "definite assurance" that he would deal with me "without any trouble such as you have been experiencing in the past." Previously I had dealt with a publisher-associate of his, Major Malcolm Wheeler-Nicholson.

In 1933, while still in high school, Joe and I created SUPERMAN in our homes in Cleveland, Ohio, at our own initiative and expense. This was years before we had any arrangement or dealings with back-stabber Liebowitz or his company. For almost six years all our hopes and dreams were concentrated on working on and developing SUPERMAN. We were determined in our efforts and refused to let anything or anyone discourage us.

In 1935, Nicholson offered to publish SUPERMAN in a comic book, but Joe and I rejected his publishing offer. In 1938, Joe and I accepted Liebowitz's offer to publish SUPERMAN because of Liebowitz's written and oral assurances that we could place our trust and confidence in him and deal with him "without any trouble."

In the first year of SUPERMAN's publication, when SUPERMAN earned a fortune for its publishers and became a smash hit, Joe and I earned less than \$15.00 a week apiece from SUPERMAN.

We were paid \$10.00 per comic book page. That was \$5 per page apiece to Joe and me. When I learned that SUPERMAN was a success, like Oliver Twist asking for more porridge, I requested of Liebowitz that Joe and I be paid more than pemon rates for our SUPERMAN creation.

I received the following response from the cheapskate who had assured me I would deal with him "without any trouble"...

On September 28, 1938, J. S. Liebowitz wrote to me: "Now, in reply to your letter. Frankly, when I got through reading it, it took my breath away. I did not anticipate that when I asked you to come to New York to discuss this matter of newspaper syndication, that you would want to take advantage of this visit and try to boost your price on 'Superman'."

I took the cheapskate's "breath away" by asking the businessman that Joe and I get more than \$15 a week apiece because of the success of our creation SUPERMAN.

Liebowitz continued, in his letter: "You must bear in mind, Jerry, that when we started Action Comics, we agreed to give you \$10.00 a page, which is \$4.00 a page more than anyone else is getting for any features in any of our four books. In addition, we're paying you \$9.00 and \$10.00 a page for the other four features you are drawing for us - again \$3.00 and \$4.00 a page more than we are paying any other artist. Where you got the idea that anyone was receiving \$15.00 a page I'd like to know. \*\*\* As far as the popularity poll is concerned, we have approximately 300 letters in reply to this contest. If you were so observant, you may have seen that the majority of these letters have not been opened as yet and I don't know whether 'Superman' heads the list or 'Zatara' or any other feature carried in this book. If you based the popularity of your strip on the basis of 300 replies, you are grossly exaggerating the importance of 'Superman'. Don't forget that there are 64 pages in the magazine and that there isn't any magazine being published today that can sell on the basis of any one feature, whether that feature is Pop-Eye, Mickey Mouse, or any other top-notch strip and if I thought for a moment that our magazine depended on your strip, I would certainly make every effort to avoid any such situation."

Liebowitz continued, in his letter: "As a matter of fact, we have today opened the other mail on the poll and we have found that 25% indicated 'Zatara' to be their favorite feature, 20% like 'Pep Morgan', 15% like 'Tex Thompson' and only 30% have designated 'Superman' as their favorite, the balance being scattered among the other features in the magazine, so come off your high horse."

Joe and I were earning less than \$15 a week apiece from SUPERMAN and because we wanted to earn a decent living from our creation SUPERMAN, Jacob S. Liebowitz demanded "come off your high horse."

I will continue quoting from this letter written by the man who is on the Board of Directors of Warner Communications.

Liebowitz continued, in his letter of September 28, 1938:

"IS IT POSSIBLE THAT BECAUSE WE TREATED YOU LIKE A HUMAN BEING - YOU SUDDENLY GOT A SWELL HEAD? IT MAY ALSO BE THAT YOU ARE UNDER THE MISTAKEN DELUSION THAT BECAUSE YOU CAME INTO TOWN TO A LARGE ORGANIZATION, WHICH GAVE YOU TIME AND SHOWED YOU EVERY COURTESY WHICH WOULD BE ACCORDED TO ANY BIG PERSONAGE, YOU CONSTRUED ALL THESE ACTIONS IN THE WRONG LIGHT, THAT WE WERE TRYING TO GET SOMETHING FROM YOU. THE CASE IS DISTINCTLY THE REVERSE. WE WERE TRYING TO GIVE YOU, AN INEXPERIENCED YOUNG MAN, THE BENEFIT OF OUR EXPERIENCE AND GOOD WILL, IN ORDER THAT YOU GET AHEAD IN YOUR AMBITION TO BECOME SOMEBODY IN THE COMIC FIELD."

"DON'T GET THE IDEA THAT EVERYONE IN NEW YORK IS A 'GYP' AND A HIGHBINDER AND BECAUSE YOU ARE TREATED AS A GENTLEMAN AND AN EQUAL NOT ONLY BY OURSELVES BUT BY MR. GAINES AND THE MCCLURE PEOPLE, THAT WE ARE SEEKING TO TAKE ADVANTAGE OF YOU.\*\*\*"

Was it Shakespeare who wrote, "The man protesteth too much?"

Note that Liebowitz referred to me as an "inexperienced young man".

Webster's Collegiate Dictionary defines "gyp" as: "CHEAT, SWINDLER."

The same dictionary defines "highbinder" as: "A corrupt or scheming politician."

Liebowitz continued, in his letter: "The amount of increase you demand does not hurt me as much as your attitude in the entire matter. I don't want to be too harsh about it, because I realize that because of your inexperience you have made an unfair request. \*\*\* You will learn you have been very fortunate in meeting up with people who are looking out for your interest as well as their own."

In stating I was "very fortunate in meeting up with people who are looking out for your interest as well as their own" Liebowitz was again assuring Joe Shuster and me that we could place our TRUST in him.

(Joe and I had been extremely confident SUPERMAN would be a huge success because we felt we had created a character which would have tremendous appeal. I wrote in the final panel of SUPERMAN in ACTION COMICS No. 1, June, 1938 issue, the banner headline: "AND SO BEGINS THE STARTLING ADVENTURES OF THE MOST SENSATIONAL STRIP CHARACTER OF ALL TIME: SUPERMAN!")

Liebowitz wrote to me that no magazine was published on the basis of one feature: "I would certainly make every effort to avoid any such situation," and he spoke of my "grossly exaggerating the importance of 'Superman.'" Before long, SUPERMAN was published in its own magazine.

In his letter of August 16, 1938, Liebowitz wrote to me: "So you see, Jerry, we are living up to our promise to you and in time we will be in a position to capitalize on these efforts." This referred to Liebowitz's promise that he would look out after the interests of Joe Shuster and Jerry Siegel.

In his letter to me of June 8, 1938, Liebowitz wrote of "all of us" benefitting from SUPERMAN.

In his letter to me of January 23, 1940, Jack Liebowitz again stated his position that Joe Shuster and I need not worry about "rights", that we could trust him to protect our interests. He wrote: "Get behind your work with zest and ambition to improve and forget about book rights, movie rights and all other dreams. ... We'll take care of things in the proper manner."

A new SUPERMAN movie is now about to be produced. It has been publicized that National has been paid millions of dollars for the rights to produce the movie about SUPERMAN, the creation of Joe and me. Joe and I have not received one cent from those millions of dollars, though, in connection with movie rights, Liebowitz promised Joe and me, "WE'LL TAKE CARE OF THINGS IN THE PROPER MANNER."

We believed Liebowitz's assurances and his representations not to worry about rights but to rely on his personal integrity.

Liebowitz proceeded to violate our good faith, which he had aroused with his written and verbal protestations and promises of integrity upon his part; he dealt with us unfairly, in violation of his promises to protect our interests.

In 1940 Superman appeared on radio. In 1941, Paramount Pictures began to release what eventually amounted to 18 Superman animated cartoons. In his letter of June 27, 1941, Liebowitz stated: "Under the terms of our contract you are entitled to a percentage of the net profits accruing from the exploitation of Superman in channels other than magazines. These figures for the last year show that we lost money, and therefore you are entitled to no royalties. However, in line with our usual generous attitude toward you boys, I am enclosing a check for \$500 which is in effect a token of feeling."

The book, "1953 Copyright Problems Analyzed" describes, in one of its sections, the actions and posture of unscrupulous publishers who while cheating contributors, hypocritically pretended to have hearts of gold. Here is a quote from page 33:

"Thus, the publisher was the 'GENEROUS man' who would 'take care of the BOYS'."

Liebowitz lumped himself in the aforementioned fetid category of unscrupulous exploiters when he wrote, in the letter quoted above:

"However, in line with our usual GENEROUS attitude toward you BOYS..."

In his letter dated September 11, 1945, Liebowitz wrote: "As far as radio and licensing is concerned, Kellogg's Pep is still sponsoring the program. They recently renewed for another thirteen week period and while we are not making much money through this source, we feel it has a beneficial effect in keeping the character before the public."

Liebowitz said they were "not making much money" from radio, but according to the statement of Radio and Licensing that was part of Exhibit 62 in the Westchester case, National's income from Radio and Licensing totalled \$149,323.11 for the year 1945. \$133,154.88 of that amount was from Radio.

Up until just before the Westchester trial in the late 1940s, when it was clear there would be a lawsuit, National had not even furnished annual statements to us showing income derived from subsidiary sources to which Joe and I were contractually entitled. Referee Young ruled that we were entitled to an accounting.

In July, 1943, I was drafted into the United States Army during World War II. It was at this time that National took over production of the Superman material. When I got out of the Army, National refused to return full production of all Superman material to Joe Shuster and me, though our contract specified we were to supply and furnish all Superman material. Taking the exclusive art and script production away from us against the terms of our agreement, not only injured us economically but caused us great mental distress.

During the time I was in the Army overseas, and in no position to protect my interests, Detective Comics, Inc. published SUPERBOY, which I had earlier created and submitted for consideration to Detective Comics, Inc., the predecessor corporation of National. Detective and Liebowitz published SUPERBOY without any notification or compensation to me, thus precipitating the Westchester action. Had Liebowitz kept his word and treated Joe and me ethically, instead of rewarding our talent and hard work with unfair trade practices, we would have had no difficulty and would not have been maneuvered into initiating the Westchester action in defense of our interests.

Liebowitz and associates of National (Detective) stole the character SUPERBOY from me. The court ruled they acted illegally in publishing SUPERBOY without right.

I now refer you to the Westchester case Interlocutory Judgement which was "Exhibit E" to National's Answer and part of the record in the recent renewed action against National.

The Interlocutory Judgement enjoined the defendants (National) in regard to SUPERBOY, from using SUPERBOY. It declared and adjudged "that plaintiff SIEGEL is the originator and the sole owner of the comic strip feature SUPERBOY, and that plaintiff as the originator and owner of the comic strip feature SUPERBOY has the sole and exclusive right to create, sell and distribute comic strip material under the title SUPERBOY, of the type and nature heretofore published under that title, and of the nature described in plaintiffs' exhibits 16 and 36."

# NOW WHAT?

## CONTINUED

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I quote from the Decision of J. Addison Young, Official Referee, in the 1947 Westchester case:

"It is quite clear to me however, that in publishing Superboy, the Detective Comics, Inc. acted illegally. I cannot accept defendants view that Superboy was in reality Superman. I think Superboy was a separate and distinct entity. In having published Superboy without right, plaintiffs are entitled to an injunction preventing such publication and under the circumstances I believe the defendants should account as to the income received from such publication and that plaintiffs should be given an opportunity to prove any damages they have sustained on account thereof. The defendant, Detective Comics admit owning plaintiffs over \$3,000 for publishing Superboy but this amount is calculated on a basis not binding upon the plaintiffs. I also think that plaintiffs are entitled to an accounting as demanded in their Eighth cause of action."

In other words, it was proven in court that Detective Comics, Inc. (Liebowitz and associates) had stolen SUPERBOY from me. The Eighth cause of action concerned Detective (Liebowitz and associates) cheating Joe and me out of SUPERMAN character merchandising outcome.

SUPERBOY was stolen from me...

On September 28, 1938, Jack Liebowitz wrote to me, using the words "GYP" and "HIGHBINDER" and he assured me he and his associates were not the type of corporate criminals who would be "SEEKING TO TAKE ADVANTAGE OF YOU."

Again:  
Webster defines "Gyp" as: "CHEAT, SWINDLER".  
Webster defines "highbinder" as: "A corrupt or scheming politician."

Liebowitz, professing high integrity, assured me in the September 28, 1938 letter, "You will learn you have been very fortunate in meeting up with people who are looking out for your interest as well as their own."

Joe and I trusted Liebowitz and Detective and National to look out for our interest. Instead, SUPERBOY was STOLEN, and Joe and I were CHEATED out of SUPERMAN subsidiary income royalties.

Also concerned in the 1947 case was Detective Comics, Inc. publishing "Lois Lane, Girl Reporter" and carrying the byline, "By Jerry and Joe", without any compensation being paid to us. In addition, Joe and I complained that Detective had unfairly competed with the creation of Joe and I, SUPERMAN, with imitative features such as Johnny Quick, The Flash, Green Lantern, Air-Wave, Hour-Man, Wonder Woman, Star-Man, Dr. Fate, Hawkman, The Ultra-Men, etc.

Back in March 1, 1940, Jack S. Liebowitz wrote in response to a letter of protest from me: "I don't agree with you that the Hour Man is a copy of Superman. It would be definitely against our better interest to have an imitation of Superman in our books, in spite of the fact that all competing magazines carry an imitation of Superman."

National Periodical Publications, Inc. is now publishing in competition to SUPERMAN, the character Captain Marvel, in the comic book SHAZAM, and the character appears on TV; years ago, National proved in court that Captain Marvel, then published by a rival publisher, had plagiarized SUPERMAN.

First National put Captain Marvel out of business for plagiarizing Superman, and now National profits from publishing that plagiarism in competition to Superman. Yet, back in March 1, 1940, Liebowitz wrote to me: "IT WOULD BE DEFINITELY AGAINST OUR BETTER INTEREST TO HAVE AN IMITATION OF SUPERMAN IN OUR BOOKS, IN SPITE OF THE FACT THAT ALL COMPETING MAGAZINES CARRY AN IMITATION OF SUPERMAN." Captain Marvel was and is an imitation of Superman.

For years, Joe Shuster and I have received NOTHING from SUPERMAN, while National has earned more wealth from publishing not only SUPERMAN, but imitations of SUPERMAN.

I repeat, Joe is partially blind, my health is not good, he and I are 61 years old.

Three of the most famous literary creations in publishing history are Tarzan (created by Edgar Rice Burroughs), Sherlock Holmes (created by A. Conan Doyle), and Superman (created by Jerry Siegel and Joe Shuster.)

Edgar Rice Burroughs and his estate profited hugely from TARZAN. A. Conan Doyle and his estate profited hugely from SHERLOCK HOLMES. Yet Joe and I have not only been cheated and ruined by National, but for most of the 37 years of Superman's publication we have received NOTHING from our creation.

And yet, we were told by Liebowitz that he and his associates were ethical and could be trusted to look out after the interests of Joe Shuster and me, Jerry Siegel.

I could write a great deal more, but this should give you an idea of the mentality of Jack S. Liebowitz who lured Joe and me into signing agreements with the assurance Joe and I were "very fortunate in meeting up with people who are looking out for your interest as well as their own", then proceeded to cheat us and destroy our happiness and careers.

The people who cheated Joe and me, as well as their heirs, enjoy the wealth SUPERMAN earned and is earning... SUPERMAN's current exploiters, including publisher, editors, writers and artists derive big incomes from SUPERMAN.

Joe and I suffer... we think of little else, and it makes us miserable to see how our families suffer, too.

So National owns SUPERMAN. But what of the two men, Jerry Siegel and Joe Shuster, who originated SUPERMAN? Is it right that we get NOTHING from the great success of our SUPERMAN creation?

Quoting from a letter written by Joe Shuster: "I had assumed, like Jerry Siegel, that when we signed with Detective, we would be dealt with fairly, that 'fair dealing' was implicit in our several agreements with Detective. We did not foresee that our creation would be taken away from us, our by-lines stripped from us, and a host of other writers and artists brought in, first to compete with us and then to replace us."

"We still find it hard to comprehend how it is possible that we, the creators of what has been called 'one of the most phenomenal success stories of the twentieth century', have been totally and completely deprived and divested of our work by a web of legal technicalities and then abandoned."

What type of mentality up at National Periodical Publications, Inc. could have done this to us and now permits such an injustice to continue? The ideals which made SUPERMAN one of the top comic properties of all time, and caused its creation... namely compassion and a desire to help the oppressed... has been turned into a money-making machine by the organization which callously ruined the lives of Joe and me and deprived us of the fruits of our creation SUPERMAN.

The Superman slogan that National has hypocritically cashed in on is "Truth, Justice and the American Way."

The people who exploit and profit from SUPERMAN are greedy and selfish. They cheated Joe and me and continue to earn more wealth while Joe and I, the originators of SUPERMAN, suffer day after day after day.

When I told Liebowitz that Joe and I were being treated unjustly economically in regard to Superman, Liebowitz tried to justify his position by stating Detective had gambled a \$30,000 investment in producing Action Comics, in which Superman was published.

I now quote from the book "1953 Copyright Problems Analyzed", in the article "Protective Societies for Authors and Creators" by William Klein II, (page 50) which casts a revealing light on the argument of a publisher with the Liebowitz mentality:

"Hollywood was (and is) a fabulous place where wealthy film producers had a lot of money to throw around. They would buy scripts outright -- you might almost say they bought the writers, too. For this they had an argument that seemed reasonable to some. They had to have all rights because of their tremendous investment in a motion picture had to be protected, not just here but throughout the world. The essence of this argument, the big investment to protect I might remark in passing, underlies the position of users in every field, whether books, radio or the like. Writers and their societies do not contest the premise that the user has a large investment. But they do contest the conclusion which is sought to be drawn namely that the only way the users' investment can be protected is by granting him all rights in the particular work. I don't think I am giving away any trade secrets by saying that I believe the basic goal of the creator -- regardless of his field -- is that he should give up only those rights which are necessary for the purpose to which the use is intended, and then only so long as those rights are used and paid for."

National paid \$130 for the first episode of Superman, then sent Joe and me a release to Superman, for us to sign. The \$130 was already owing to us for the material. The official referee in the Westchester case decided, "...the real consideration was plaintiffs' express desire and Detective Comics, Inc. concurrence in that desire to see Superman in print. When Detective Comics, Inc. accepted Superman for publication and published it, it furnished the true consideration for the agreement of March 1st, 1938."

If merely seeing Superman in print was "consideration" enough for Siegel and Shuster to agree to publication and accept an agreement, then we would have eagerly accepted Nicholson's offer (a previous publisher), which the record shows we did not do. My statement that Joe Shuster and I had rejected Nicholson's offer to publish Superman was entered as an exhibit at the Westchester trial. It is clear that Judge Young did not notice my statement. His error of omission on a purely factual matter led to a miscarriage of justice.

For about 12 years, Joe and I sought the renewal rights to Superman, until just recently, the copyright renewal term rights.

In April of 1975, Joe and I agreed not to take our case to the Supreme Court, because we were informed by our attorney that if we did not do so, he had been informed National would then consider making a financial arrangement which would benefit Joe and me. Again, we placed our trust and faith in the good intentions, fairness and generosity of National.

It is six months since then. At this current writing, there has been nothing offered. We hope we have not been victimized into giving up our right to appeal to the Supreme Court without receiving anything in return.

Joe and I have been the victims of a monstrous injustice. The doubledealing, the chicanery, the sharp practices and guilt of National are clear.

All Joe and I can do is appeal to someone like you to do whatever you can to aid our cause, and for us to publicize our plight.

The copyright law, which provides for two separate terms of 28 years, was enacted to protect creators, such as Joe and me, from the type of situation we are in.

The creation of SUPERMAN, more than any other single event, was responsible for the comic book business as it exists today, creating employment for artists, writers, editors, executives, and others connected with comic book publishing.

Since his first appearance over 37 years ago, our character SUPERMAN has been known as a symbol for JUSTICE, the champion of the helpless and oppressed, the physical marvel who had sworn to devote his existence to helping those in need.

We, the creators of SUPERMAN, believe it is time for the publishers of SUPERMAN to end the great iniquity and injustice, which now exists. Joe Shuster and I shall not rest in our present position.

You hear a great deal about The American Dream.

But SUPERMAN, who in the comics and films fights for "truth, justice and the American Way", has for Joe and me become An American Nightmare.

What led me into conceiving SUPERMAN in the early thirties?

Listening to President Roosevelt's "fireside chats" ... being unemployed and worried during the depression and knowing hopelessness and fear. Hearing and reading of the oppression and slaughter of helpless, oppressed Jews in Nazi Germany... seeing movies depicting the horrors of privation suffered by the downtrodden... reading of gallant, crusading heroes in the pulps, and seeing equally crusading heroes on the screen in feature films and movie serials (often pitted against malevolent, grasping, ruthless madmen) I had the great urge to help... help the despairing masses, somehow.

How could I help them, when I could barely help myself?

Superman was the answer. And Superman, aiding the downtrodden and oppressed, has caught the imagination of a world.

But for most of 37 years the incredible wonder of SUPERMAN, his ideals, his accomplishments, have been turned around, like in a ghoulish farce, not only against me, but Joe, too, who had conceived the physical, mystical form of SUPERMAN in his artwork.

Superman's publishers have mercilessly gouged Joe and I for their selfish enrichment, stealing our incomes and careers from us derived from Superman, because of their greedy desire to monopolize the fruits of the Superman creation. I can't flex super-human muscles and rip apart the massive buildings in which these greedy people count the immense profits from the misery they have inflicted on Joe and me and our families. I wish I could. But I can write this press release and ask my fellow Americans to please help us by refusing to buy SUPERMAN comic books, refusing to patronize the new SUPERMAN movie, or watch SUPERMAN on TV until this great injustice against Joe and me is remedied by the callous men who pocket the profits from OUR creation. Everyone who has enjoyed our creation SUPERMAN and what he stood for, those of you who believe that truth and justice should be the American Way, can help us.

I repeat, Captain Marvel was branded plagiaristic in court. Fawcett Publications had originally published Captain Marvel. National put Captain Marvel out of business for plagiarizing SUPERMAN, and now National cashes in on that plagiarism by publishing Captain Marvel in the SHAZAM comic book in competition to SUPERMAN. The following is quoted from "Copyright Decisions, 1951-1955", Pg. 251, National Comics Publications, Inc. v. Fawcett Publications, Inc., et al:

"L. HAND, Circuit Judge. \*\*\* The judge\*\*\* On the other hand he found that, in publishing the exploits of 'Captain Marvel' in 'Whiz Comics' and its other magazines, 'Fawcett' copied from 'strips' - a 'strip' consists of a series of pictures carrying legends - which had appeared in 'Action Comics', and had done so with the degree of detail which in Detective Comics v. Bruns Publications, 2 Cir., 111 F.2d 432, we found to infringe earlier copyrights of 'Superman' by another plagiarist. The evidence does much more than show that this finding was not 'clearly erroneous'; IT LEAVES NO POSSIBLE DOUBT THAT THE COPYING WAS DELIBERATE; INDEED IT TAKES SCARCELY MORE THAN A GLANCE AT CORRESPONDING 'STRIPS' OF 'SUPERMAN' AND 'CAPTAIN MARVEL' TO ASSURE THE OBSERVER THAT THE PLAGIARISM WAS DELIBERATE AND UNABASHED."

As far as Joe and I are concerned, we have been victimized by evil men and a selfish, evil company which callously ruined us and appears to be willing to abandon us in our old age, though our creation SUPERMAN has made and continues to make millions for them. Newspaper articles state National was paid \$3,000,000 for the rights to make the SUPERMAN movie and that \$15,000,000 will be spent to produce the movie. And the originators of SUPERMAN, Jerry Siegel and Joe Shuster, are not to receive one cent.

WHAT AN INFERNAL, SICKENING SUPER-STENCH EMANATES FROM NATIONAL PERIODICAL PUBLICATIONS, INC. We hope the public will never forget this when seeing the SUPERMAN character, or National Periodical comic books. Do not patronize SUPERMAN because of this injustice.

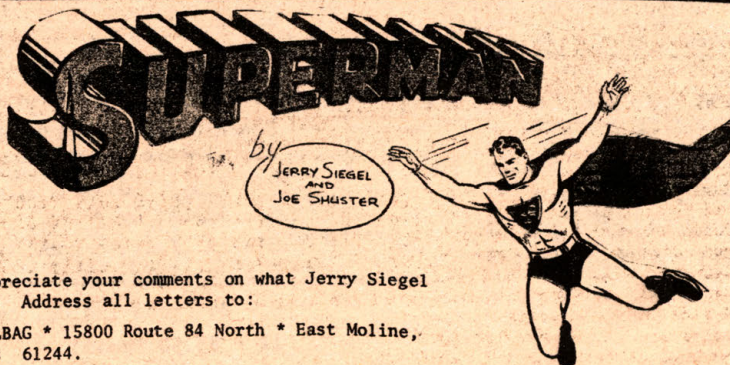
Address: Mr. Carmine Infantino, Publisher  
NATIONAL PERIODICAL PUBLICATIONS, Inc.  
75 Rockefeller Plaza  
New York, N.Y. 10019

Mr. Steven J. Ross, President  
WARNER COMMUNICATIONS, Inc.  
10 Rockefeller Plaza, New York, N.Y. 10020

Independent News Company  
275 Secaucus Rd.  
Secaucus, N.J.

The producers of the new SUPERMAN movie are:

Messrs Ilya Salkind & Pierre Spengler  
Beverly Hills Hotel  
9641 West Sunset  
Beverly Hills, Calif.



We would appreciate your comments on what Jerry Siegel has written. Address all letters to:

TBG MAILBAG \* 15800 Route 84 North \* East Moline, Illinois 61244.

## PRIVATE COLLECTION SELL-OUT

Cashiers checks or money orders preferred. Personal checks accepted but will have to wait to clear bank. Postage paid on orders over \$50...otherwise please include \$1.50 postage/handling/insurance. All orders insured.

DEE MAGERS, 1115 BETTY DRIVE, COLUMBUS, GEORGIA 31907 404-561-1193

## SKYMAN

3 - \$7 (no back cv., front cv. poor)

## BIG SHOT

27 - \$6 (good)

40 - \$3 (good insides, but cv. loose and fair at best)

60 - \$2.50 (fair to good)

69 - \$2 (good but cv. has 2x4" tape and sticker on it)(Hunk off back also)

87 - \$1.50 (fair to good)

97 - 35¢ (pgs. out, poor)

## POLICE

39 - \$6 (good inside, cv. loose, cv. spine poor)

52 - \$4 (good)

## PLASTIC MAN

14 - \$6 (fair to good)

25 - \$5 (fair to good)

33 - \$3 (good inside, cv. poor)

48 - \$4 (good)

## SPIRIT (Quality series)

5 - \$13 (good)

12 - \$4 (poor)

coverless unknown issue-\$2 (good)

coverless unknown pgs. out ish.-\$1

## CRACK

40 - \$3.50 (poor)

## HIT

34 - \$3.50 (good inside, rolled spine, cv. fair)

## REAL FACT

5 - \$4 (fair, Batman issue)

## GRAND SLAM THREE ACES

45 - \$2 (fair, spine taped)

## STUNTMAN

1 - \$20 (Good, Simon & Kirby)

## FOUR FAVORITES

22 - \$1 (poor)

coverless unknown issue - \$1

THRILLS OF TOMORROW (STUNTMAN)

20 - \$5 (good)

## PRIZE

11 - \$5 (no cover, fair to good)

12 - \$8 (good but restapled, spine taped)

13 - \$12 (poor to fair)

coverless unknown issue - \$1.50 (somewhere between 14-34)

66 - \$2 (good inside, cv. loose, cv. taped)

## AIRBOY

v.3 #7 - \$5 (very good)

v.6 #7 - \$2 (good)

v.7 #1 - \$1.50 (fair to good)

v.7 #5 - \$1.50 (fair to good)

v.9 #2, #5 - \$1.50 (good)

## ZIP

43 - \$2 (no cover)

47 - \$3.50 (good)

## HANGMAN

6 - \$13 (good but spine was taped once, spine fair)

4 - \$9 (coverless but tight & good)

## PEP

coverless issue, must be #13-15 - \$9

coverless issue, between #31-46 - \$2

47 - \$5 (good but cv. loose)

53 - \$4 (good)

60 - \$3 (cv. loose, taped)

## SHIELD-WIZARD

12 - \$6.25 (poor, no back cover)

## MISS LIBERTY

1 - \$7 (good)

## PRIVATE COLLECTION SELL-OUT

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## STEVE CANYON

2 - \$5 (cv.)

4 - \$7.50 (good)

5 - \$6.50 (good but spine fair, loose at one staple)

6 - \$7 (good, name on cv.)

## GREEN HORNET

7 - \$10 (no cv.)

16,20 - \$4.50 (good inside, cvs. taped at spine & loose)

22 - \$5 (good)

23 - \$4 (good inside, cv. taped at spine)

29 - \$3.50 (fair)

32 - \$4 (fair to good)

34 - \$4 (good inside, cv. taped at spine)

35,38,40,41 - \$5 each (good)

42 - \$1.50 (cv.)

44 - \$2 (fair to good)

45,47 - \$3 (good)

color #496 ('53) - \$2.50 (good or better)

## MR. MIRACLE (HOLYOKE ONE-SHOT)

4 - \$2 (poor, brittle)

## SUPER-MAGICIAN

v.2 #4 - \$8.50 (very good)

## VICTORY

1 - \$30 (no cover, but good)

## SMASH

54 - \$3 (fair, cv. loose)

61 - \$4 (very good)

## THUNDA

6 - \$3 (good, but cv. almost loose)

## CAVE GIRL

12 - \$3 (fair)

## JUNGLE JO

2 - \$2.25 (good, spine fair)

## DAGAR

15 - \$5 (good)

## FANCETT MOVIE COMICS

"Destination Moon"-#4 (good)

## BULLS EYE

1 ('54)-\$10 (good)

## DOROTHY LAMOUR

3 - \$3 (good, Wood art)

## SABU

30 - \$2.50 (good, but restapled, Wood art)

## STRANGE WORLDS

5 - \$5 (Wood/Orlando art)

## CAPT. SCIENCE

4 - \$3 (Good, fair at spine)Wood/Orlando

5 - \$2.50 (cv., Wood/Orlando art)

## AN EARTH MAN ON VENUS

one-shot - \$3.50 (good, Wood art)

## PUNCH

12 - \$1.50 (poor)

13 - \$2.25 (good or better)

14 - \$2 (good)

## ZIP-JET

1 - \$2.25 (good inside, spine taped, nick off lower right corner)

## GOLDEN LAD

2 - \$4 (good)

## CAPT. AERO

24 - \$1.75 (good inside, cv. poor)

## HEROIC

25 - \$2 (good but cv. taped)

## BLACK CAT

14 - \$4 (fair to good)

## GREEN MASK

v.2 #1, 2 - \$5 each (good)

v.2 #4 - \$3 (good inside, cv. very poor)

coverless unknown issue - \$2

ALL GREAT (1945) \$5 (spine taped)Good

## PRIVATE COLLECTION SELL-OUT

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DEE MAGERS, 1115 BETTY DRIVE, COLUMBUS, GEORGIA 31907 404-561-1193

## TIP TOP

44 - \$5 (fair, NBC)

90 - \$3 (fair-good)

93 - \$2 (fair, spine taped)

## MAGIC COMICS

62 - \$1.50 (spine chewed at middle, 1 1/2")

63,65 - \$1 each (poor)

72 - \$1 (fair)

80 - 80¢ (poor)

82,86 - \$2 (Good)

87 - \$1 (fair)

91 - \$1.75 (good)

92 - \$1.50 (good, cv. poor)

95,96,99 - \$1.25 (fair-good)

109 - \$1.50 (good)

110,111, 114 - \$1 (fair)

## KING COMICS

63 - \$5 (fair)

69 - \$5 (fair)

74 - \$4 (good inside, poor cv.)

107,109 - \$3 each (fair)

110 - \$1 (poor)

112 - \$3 (fair)

114 - \$1 (poor)

116 - \$3 (good, spine taped)

117 - \$2.50 (fair)

124 - \$1 (poor)

126 - \$2 (good but cv. poor)

134,135 - \$1 each (no front cv.)

136 - \$1 (poor)

138 - \$1.50 (good inside, poor cv.)

146 - \$3.50 (good)

148 - \$2.50 (good but back cv. wrinkled)

149,153 - \$3 each (good)

## ACE COMICS

90 - \$3 (pretty good but has 2" bad spot at spine)

92,93 - \$2.50 each (good but cvs.fair to poor)

94 - \$2 (fair)

95 - \$2.50 (good but cv. fair to poor)

96 - \$2 (fair)

102,110 - \$3 each (good or better)

116 - \$2 (good, cv. fair)

125,132,134 - \$1 each (no cv.)

??? - \$1 (no cv., has P. Valiant)

123,124 - \$2 (fair)

131 - \$2 (good, cv. fair)

## SPARKLER

46 - \$2 (poor)

71 - \$1 (poor)

72 - \$1.50 (good but spine rolled)

90,91 - \$1.50 (good)

## SUPER

119,120,121 - \$1.50 (fair to good)

## POPULAR

128 - \$2.50 (fair)

## TARZAN

color #134 - \$11.50 (good tight copy, pencil name at top of cv., spine worn but okay)

## TERRY &amp; THE PIRATES

four-color #44 - \$15 (good inside, cv. only fair at best)

four-color #101 - \$10 (good but brittle)

3 - \$10 (good inside but cv. loose & fair at best)

4 - \$11 (good)

5 - \$3 (no cv.)

6 - \$4 (fair to good, spine taped)

7 - \$5 (good)

9 - \$4 (good inside, cv. fair at best)

11 - \$3.50 (good)

Vault of Comics, 223 E. Diamond Ave., Gaithersburg, Md. 20760 --- WSA 951 --- (301)840-1552

TERMS: 3.00 minimum order. Money Order or Cashier's Check only.

m - mint, nm - near mint, f - fine, vg - very good, g - good,

fr - fair, p - poor. I grade more or less by guide, but my

pricing is my own. Orders over 20.00, 10% off, over \$50.00, 20% off.

S.A.S.E. w/all orders. Multiples on some Marvels. Send Wants.

## DELL COLOR COMICS

#320 - Uncle Wiggly, f - nm, \$3.00

387 - M.M./High Tibet, nm, 7.00

411 - M.M./Old Seadog, nm, 7.00

427 - M.M./Wonderful Whizzix, nm, 7.00

429 - Pluto, nm, 2.00

459 - Daffy, nm, 1.00

468 - Goofy, f - nm, 1.20

473 - L'il Bad Wolf, nm, 1.00

509 - Pluto, nm, 1.20

562 - Goofy, f, 1.20

595 - Pluto, f-nm, 1.20

615 - Daffy, nm, 1.00

654 - Pluto, nm, 1.20

658 - Goofy, f, 1.20

702 - Goofy, f-nm, 1.00

736 - Pluto, f, 1.00

747 - Goofy, nm, 1.00

819 - M.M./Magicaland, f, 2.00

873 - Grandma Duck's Farmfriends, nm, 1.00

899 - Goofy, f, 1.00

941 - Pluto, nm, 1.00

952 - Goofy, nm, 1.00

965 - G'Ducks Farmfriends, nm, 1.00

987 - Goofy, nm, 1.00

992 - Sugarfoot, vg-f, 1.50

1004 - Colt .45, f, 1.00

1005 - Maverick, f, 1.40

1011 - Buckskin, f, \$ .80

1021 - Jack Penson's Tales of the Texas Rangers, vg-f, 1.50

1246 - M.M. Album, nm, 1.20

1248 - Pluto, nm, 1.00

## ASSORTED GOODIES

Tarzan #167 (Dell) - nm - 1.00

All Star #57 - g-vg - 30.00

Captain Video #5 - f-nm - 5.00

Creepy #1 - nm - 5.00, (Warren)

Creepy #2 - nm - 4.00 "

Eerie #2 - nm - 5.00 "

Fantastic Four #48 - mint - 4.00 (1st Silver Surfer)

Gabby Hayes #7,11,12,13,16 - nm - 3.00 each (Fawcett)

Gene Autry #4 - f - 4.00 (Dell)

Gene Autry #15,16,17,18,19,20 - nm - 4.00 each (Dell)

Gene Autry #51,81 - vg - 2.00 each (Dell

## For Sale List

Send Orders To: James C. Moss  
17340 28 Mile Road  
Albion, MI 49224

## Ordering Information

The Following Comics Are For Sale In Lots Only  
The Price Of Each Lot Includes Postage, Handling And Insurance Charges

Money Orders Only For Payment Anything Other Than A Money Order  
Will Be Returned

This List Is Good For Three Weeks After Its Printing  
Immediate Refund If Items Are Sold

All Mail Will Be Answered

The Condition Of The Comics In Each Lot Will Be Given As A  
Percent To The Total Number

Exam: Lot # 1 Daredevil: 70 issues

1 to 70

mint-----50% Means 50% of the comics are in  
mint condition

fine-----35% Means 35% of the comics are in  
fine condition

The Older Issues Will Be In Good Condition And The More  
Recent Issues Will Be In Mint Condition Most Of The Time

## Lots Of Marvel Comics And DC Comics

## Lot # 1

The Avengers: 140 issues

1 to 136, 138 to 141

mint-----19%

near mint-----16%

fine-----19%

very good-----12%

good-----21%

fair-----4%

mailing fold-----9%

PRICE- \$119.00

## Lot # 3

Avengers King-Size Specials

5 issues; 1 to 5

near mint-----20%

fine-----20%

very good-----20%

good-----40%

PRICE- \$5.00

## Lot # 2

Giant-Size Avengers: 5 issues

1 to 5

mint-----100%

PRICE- \$5.00

## Lot # 4

Fantastic Four: 147 issues

18 to 164

mint-----20%

near mint-----2%

fine-----12%

very good-----15%

good-----26%

fair-----3%

mailing fold-----22%

PRICE- \$124.95

## Lot # 5

Fantastic Four Annuals

10 issues; 1 to 10

near mint-----10%

fine-----40%

very good-----30%

good-----20%

PRICE- \$30.00

## Lot # 7

Iron Man: 80 issues

1 to 75, 77 to 81

mint-----17%

near mint-----19%

fine-----36%

very good-----16%

good-----4%

mailing fold-----8%

PRICE- \$69.95

## Lot # 10

X-Men: 76 issues

11, 13 to 16, 18, 19, 21, 22, 25,

30 to 90, 92 to 96

mint-----33%

near mint-----25%

fine-----29%

very good-----5%

good-----7%

fair-----1%

PRICE- \$67.95

## Lot # 13

Adventure: 143 issues

300 to 442

mint-----17%

near mint-----9%

fine-----15%

very good-----50%

good-----6%

issue 321 is in poor condition

issue 352 small piece of cover is missing

PRICE- \$121.55

## Lot # 6

Giant-Size Fantastic Four

5 issues; 1 to 5

mint-----80%

mailing fold-----20%

PRICE- \$5.95

## Lot # 8

Iron Man King-Size Special

2 issues; 1 and 2

near mint-----100%

PRICE- \$2.50

## Lot # 9

Giant-Size Iron Man

1 issue; 1

mint-----100%

PRICE- \$1.25

## Lot # 11

Giant-Size X-Men: 1 issue

1

mint-----100%

PRICE- \$1.25

## Lot # 12

The Silver Surfer: 18 issues

1 to 18

mint-----17%

near mint-----17%

fine-----60%

good-----6%

PRICE- \$25.00

Send orders to:

James C. Moss  
17340 28 Mile Road  
Albion, MI 49224

## Lot # 14

Action: 155 issues

296, 297, 299 to 308

310 to 346, 348 to 453

mint-----27%

fine-----26%

very good-----28%

good-----15%

mailing fold-----4%

PRICE- \$133.75

## Lot # 16

The Flash: 118 issues

108 to 112, 115, 121, 123, 124

128, 129, 131 to 237

mint-----17%

near mint-----11%

fine-----22%

very good-----34%

good-----12%

fair-----1%

issues 109, 132, 141, 142 are in  
poor condition

PRICE- \$100.30

## Lot # 18

Superman: 116 issues

164, 173, 181 to 294

mint-----37%

near mint-----15%

fine-----20%

very good-----11%

good-----9%

fair-----2%

mailing folds-----5%

issues 173 is in poor  
condition

PRICE- 100.00

## Lot # 20

World's Finest: 116 issues

110, 112, 113, 118 to 121, 123 to 226

228, 229, 231 to 233

mint-----19%

near mint-----20%

fine-----28%

very good-----24%

good-----5%

fair-----1%

issues 124, 184, 185 are in poor  
condition

PRICE- \$99.95

## Lot # 15

The Brave and the Bold

70 issues; 38, 50, 51, 53 to 81

83 to 85, 87 to 118, 121 to 123

mint-----27%

near mint-----26%

fine-----23%

very good-----11%

good-----7%

issues 50, 56, 72, 77 are in  
poor condition

PRICE- \$59.50

## Lot # 17

The Justice League of America

122 issues; 1 to 5, 7, 9 to 124

mint-----7%

near mint-----7%

fine-----40%

very good-----39%

good-----4%

mailing fold-----3%

PRICE- \$120.00

## Lot # 19

Superboy: 128 issues

85 to 90, 93 to 214

mint-----13%

near mint-----37%

fine-----42%

very good-----5%

good-----2%

fair-----1%

mailing fold-----1%

PRICE- \$111.36

Thank-you for looking  
over my ad.

James C. Moss  
James C. Moss

Send orders to:

James C. Moss  
17340 28 Mile Road  
Albion, MI 49224



## SPARKLER MATCHES

Front row has gimmicked matches that sparkle  
when lit. Back row has regular matches.

## "BURNT" MATCHES

Have one or two of these laying in an ash  
tray. Surprise people by lighting one of  
these blackened matches "again". Both rows  
are "burnt".

All four of these trick matches for loads  
of fun. 75¢/set of four different  
35 books assorted only \$5 A10

## FALL OUT

A plated washer and a steel  
ball are handed for examina-  
tion. The spectators can  
see that the steel ball will  
not pass thru the hole in the  
washer. The washer is placed  
on top of a pop bottle and  
covered with a leatherette  
tube which fits snug over the  
top of the bottle. The washer  
cannot move to one side in  
the tube. Anyone may look  
down in to see that the wash-  
er is still there. Then you  
drop the steel ball into the  
tube. It penetrates the  
washer and falls into the  
bottle!

Everything may be examined  
before and after. There is  
no switching!

\$1.00

AN36

Warner's Magic Factory

ORDER BLANK

Box 455 J

Hinsdale, Illinois 60521

NUMBER OF ITEM	NAME OF ITEM	PRICE

DON'T DELAY ORDER  
Add Postage & Handling  
Minimum Order \$2.00  
\$2.00 to \$ 5.00 Add \$ .50  
\$5.01 to \$10.00 Add \$ .75  
Orders Over \$10.00 Add \$1.00

TOTAL OF ORDER  
Add Shipping  
& Handling  
Ill. Residents  
Add 8% Sales Tax  
TOTAL ENCLOSED

VANISHER  
Dollar bills, handkerchiefs, or other small  
articles will vanish, when you clap your  
hands together. Mystify all your friends!



B87

\$1.00 Ea.

## THE GREAT NUMBER MYSTERY

You immediately announce the num-  
ber mentally selected by your spec-  
tator. The number could represent his  
age, or money in his pocket, etc. A  
baffling effect

B17 50¢

PULL A LIVE RABBIT  
OUT OF A HAT!

This is a collection of the very best  
methods of producing a live rabbit. We  
give you many new methods never be-  
fore published, including the Top Hat  
Method, Rabbit Hoop, Tray Method  
and many, many more.

A wonderful collection of production  
methods, the clearest of which will  
amaze you.

B213 \$1.00



Everybody is interested in money. That's why tricks with money are always popular.  
Would you like to learn how to BURN and RESTORE a borrowed dollar bill?—a  
vanish a ROLL OF BILLS—to produce a bill "out of the air" after showing both  
hands empty. To change a dime into a dollar—and other splendid tricks! Then  
get this clearly written manuscript at once.

C78 \$1.00

## CHAMELEON PACK

An amazing trick! Deck is spread face-up on the  
table. Person touches any card. When the deck is  
turned over it is seen to be a blue-backed deck. One  
card has a red back. The card is turned over and it is  
the selected card!! Very easy to do. B158... \$2.00

## SVENGALE MAGIC DISC

This is the WONDER disc of magic! Instructions included for 10  
different amazing tricks. With the Svenvale deck you can predict  
IN ADVANCE the card that a spectator will select, although you  
first prove that the cards are all different. You do not see or touch  
the selected card, still you know its name. This is the easiest  
"forcing" disc made. No skill required.

B112 \$1.50

INVISIBLE INK POWDER  
Write secret messages. Contents will make  
a cupful of ink, when mixed with water.  
Message appears when heated.



AN90

.50 Ea.

4021 UNRUH AVE  
WSA 513

UP FOR BIDS! All items in this two page ad is up for bids. Every-  
thing is in Very Good or better condition, unless otherwise indicated.  
Please read carefully as there are many scarce and unusual items.  
The price listed next to each item is the minimum bid. Deadline for  
bids is Nov 30, 1975. Winners notified in 3 days by mail. Thanks.

\*\*\*\* GIRLY MAGAZINES \*\*\*\*  
The below mags are approximately  
pulp size, with spicy stories and  
have a few semi-nude photos:  
FRENCH CAPERS Oct 1935 5.00  
FRENCH NIGHT LIFE STORIES Jul,  
Dec 1936 5.00  
FRENCH SCANDALS Oct 1936 5.00  
GAY PARISIENNE Dec 1934(spine  
wear); Feb 1935; Mar 1936 5.00  
LA PAREE STORIES - Feb 1935;  
Mar 1936(cvr sep); Mar 1937 5.00  
NEW YORK NIGHT LIFE Dec 1936 5.00  
Aug 1936 (upper right corner rot-  
ted off of sev pages) 5.00  
NIFTY STORIES Dec 1930 5.00  
PARIS NIGHTS Jul 1928; Apr 1931;  
Mar, Dec 1934 5.00  
PEP STORIES Mar 1933; Dec 1934;  
May, Aug 1937 5.00  
SIZZLING ROMANCES Jul 1935 5.00  
SNAPPY Oct 1930; Sep 1936 G (Pc  
off cvr plus staining) 5.00  
SPICY STORIES Aug 1934 5.00  
Jun 1936 5.00  
TATTLE TALES Oct 1935 5.00  
10 STORY BOOK Apr 1933(cvr sep);  
Aug 1938(coverless) 5.00

\*\*\*\*\* PUNCH-OUT BOOKS \*\*\*\*\*  
INDIANS (1956) 3.00  
SOLDIERS (1957) 3.00  
STEVE CANYON INTERCEPTOR STATION -  
(1959) 5.00

\*\*\* MOVIE SOUVINEER BOOKS \*\*\*  
AMPHITRYON 38 (Alfred Lunt and  
Lynn Fontaine Theatre Guild) \$10  
THE BIG FISHERMAN (1959) 3.00  
DISRAELI (George Arliss 1929) \$10  
EXODUS (Otto Preminger 1960) 3.00  
THE GREAT RACE (1965) 3.00  
HENRY V (Laurence Olivier) 3.00  
JOHN BROWN'S BODY (Tyrone Power,  
Judith Anderson, Ray Massey) 3.00  
THE KING AND I (1956) 3.00  
LAWRENCE OF ARABIA 3.00  
WAY DOWN EAST (D. W. Griffith) pcs  
off bottom - 1920 10.00

MAE WEST - DIAMOND LIL - 8.00  
WEST SIDE STORY (1961) sev names  
in ink on cover 3.00

\*\*\* DELL FAST ACTION \*\*\*  
FLASH GORDON AND THE APE MAN OF -  
MOR 15.00

\*\*\* POGO (SOFT COVER BOOKS) \*\*\*  
The below lot is all first print-  
ings, except for one edition:  
DECK US ALL WITH BOSTON CHARLIE  
GO FIZZICKLE POGO (1958)  
GONE POGO (1961)  
I GO POGO (1952)  
INSTANT POGO (1962)  
THE JACK ACID SOCIETY BLACK BOOK -  
(1962) 2d Ed.  
POGO A' LA SUNDAY (1961)  
POGO EXTRA (ELECTION SPECIAL 1960)  
POGO PUCE STAMP CATALOG (1963)  
THE POGO SUNDAY BRUNCH (1959)  
THE POGO SUNDAY PARADE (1958)  
POGO'S SUNDAY PUNCH (1957)  
POGO LOT (12) 40.00

\*\*\*\*\* PAINT BOOKS \*\*\*\*\*  
BLONDIE (some pics colored) (1950)  
FLASH GORDON AND HIS ADVENTURES IN  
SPACE (Saalfeld 1958)  
FLASH GORDON (Whitman 1952)  
PARADE OF THE COMICS (Saalfeld 66)  
SUPERMAN (Whitman 1964)  
TARZAN (some pics colored) (1957)  
TARZAN (Whitman 1966)  
Above lot (?) 10.00

CHARLIE CHAPLIN COMIC CAPERS #1G.-  
(M. A. Donohue + Co. 1917) 25.00  
BIG CIRCUS PAINT BOOK (Goldsmith -  
Pub. abt 1915) nice illus 15.00  
CAPT AMERICA (Whit 1966) 3.00  
CHARLIE MC CARTHY PAINT BOOK good,  
(Whit 1938) some colored pcs \$8  
GENE AUTRY COWBOY PAINT BOOK (Mar-  
rill Publ 1940) 10.00  
THE GIANT CRAYON BOOK (1914) 15.00  
THE NEWLYWEDS AND THEIR BABY'S  
COMIC PICTURES (Saalfeld 1917),  
strips by Geo. McManus 20.00

\*\*\* PAINT BOOKS (Continued) \*\*\*  
PRINCE VALIANT (Saalfeld 1954) -  
Great Hal Poster art! - 15.00  
ROCKY JONES SPACE RANGER (1953) \$8  
TIM MC COY POLICE CAR 17 - (comic  
strips) Whitman 1934 20.00  
UNCLE WIGGILY'S PAINTING FUN -  
Graham + Co. 1924 (panel form) \$15  
UNCLE WIGGILY'S PAINTING PLAY -  
Graham + Co. 1924 15.00

\*\*\*\*\* MAGAZINES \*\*\*\*\*  
AVOCATIONS #1(1937)hobbies 2.00  
BILLY ROSES JUMBO (1935) 7.50  
CAMPUS TOWN (PHILA.) 1950 #1 1.50  
CANDID NEGRO PHOTO #1 (1938) 2.00  
CLOSE-UP #1 (1041) 2.00  
EXTRA #1 (1950) 2.00  
EYE #1 (1949) 2.00  
FLASH #1 (1941) 2.50  
FOTO PARADE #1 (1949) 2.00  
FRENCH HUMOR Oct 1927 2.00  
FRIDAY #1 (1940) 1.50  
GIRLS IN THE NEWS #1 (1939) 3.00  
HAI #1 ('50's) 2.00  
HIT! #1 (1942) 3.00  
HUMOR DIGEST #1 (1939) 3.00  
I NEVER LEFT HOME - (BOB HOPE  
STORY) 1944 4.00  
ITI #1 (1940) 2.00  
JEST #1 (1941) 2.00  
JITTERBUG #1 ('50s) 1.50  
KEN #1 (1938) 5.00  
LAPP (Dec 1939) 2.00  
LAPP ANNUAL (1942) 2.50  
PEEK #1 (1938) 2.00  
PEEP SHOW #1 (1950) 2.00  
PICTURE SCOOP #1 (1942) 2.00  
PICTORIAL MOVIE FUN #1 (1940) 3.50  
Feb, Mar, Apr, May, Oct, Nov 1941 2.00  
Dec 1941; May, Aug 1942 2.00  
PICTORIAL THRILL #1 (1941) 2.00  
PLEASURE #1 (1937) 5.00  
RAILROADS ON PARADE - (NEW YORK  
WORLDS FAIR 1939) 4.50  
SEE #1 (1942) 2.00  
SIGNALS #1 (1943) 1.50  
TRUE MYSTIC SCIENCE Jul 1939 2.00  
TRUMP #1 (1957) 5.00  
ZEST #1 (1941) 2.00  
RINGLING BROTHERS AND BARNUM AND  
BAILEY CIRCUS MAGS:  
1920(ink on cover); 1941, 1944,  
1948, 1953, 1955, 1956  
LOT (?) 30.00

\*\*\* NEWSPAPER COMICS \*\*\*  
FIRST SUPERMAN DAILIES #1 THRU 30.  
FROM PHILA. INQUIRER JUL-AUG 1939.  
THEY ARE INTACT ON THE FULL PAGE,  
WITH OTHER STRIPS, SUCH AS BLONDIE,  
CHARLIE MC CARTHY, ETC. THERE IS  
BROWNING AROUND EDGES OF PAGES BUT  
DOES NOT AFFECT THE STRIPS. A FEW  
OF THE PANELS ARE RE-PRINTED FROM  
ACTION #1 AND SUPERMAN #1! PLUS  
THERE ARE OTHER "ORIGIN" PANELS  
FROM KRYPTON THAT WERE NOT PRINTED  
IN THE COMIC BOOKS! SERIOUS OFFERS?

\*\*\* PULPS Good or better \*\*\*  
DYNAMIC SCI. STORIES #1 1939 10.00  
MARVEL SCIENCE STORIES #1, 3, 4 and  
5 (1938-1939) LOT 30.00  
PLANET STORIES #1, 2, 4, 5 LOT 30.00  
SCIENCE FICTION #1 (1939) 10.00  
SUPER SCIENCE #4 (1940) 4.00  
TEXAS RANGERS #1 (1936) 10.00  
WONDER STORIES Apr 1936 4.00  
AMAZING STORIES Mar, Apr, May,  
Jun, Jul, Oct, Nov, Dec 1927 4.00  
Jan, Feb, Mar, Sep, Oct 1928 4.00  
Spring 1928 Quarterly 4.00  
Aug, Oct(pc off cvr), Dec (pc off  
cvr) 1938; May 1944; Feb, May, -  
Sep(taped sp), Nov, Dec 1946; Jan  
Mar, May, Jun, Nov 1947; Mar, Jun  
Sep, Dec 1948; Summer 1950 Qrtly,  
and May 1951 2.00  
FANTASTIC ADVENTURES Oct 1940; Jul  
1942; Jan 1943; Apr 1944; Dec  
1947; Apr, May, Jul 1948 2.00  
FAMOUS FANTASTIC MYSTERIES Oct,  
1947; Oct 1952 2.00  
FANTASTIC NOVELS Sep 1948; Jul,  
Nov 1949 2.00  
FANTASY MAG. #2, 3 (1950) Lot 3.00  
ORIENTAL STORIES Spring 1932 (No  
covers and sev pgs torn and taped  
R.E. Howard story) 5.00  
SPICY ADVENTURE Feb 1937 Abt G \$8  
1930's copy(1cvr = 1st 3pgs) 4.00  
WONDER STORIES Jun, Jul 1930 4.00

\*\*\*\*\* COMICS \*\*\*\*\*  
MYSTIC #2 (1940) VG-FN 120.00  
PRINCE VALIANT F.B. #26NM 210.00  
TARZAN SINGLE SERIES #20VG - with  
brown edges and small piece off  
border of several pages, also the  
date of the Sunday has been pen-  
cilled on each page 225.00



BOB CARR, P. O. BOX 5111, TALLAHASSEE, FLORIDA 32301

ESTATE OF RICHARD SMALL

ARGOSY	ARGOSY	ARGOSY	ARGOSY	ARGOSY
The following collection of Argosy pulp magazines is part of "The Great Rich's" estate and are being offered individually or in runs to the highest bidder. Their condition ranges from fair to near mint, and the average magazine is fine or better (none of these are brittle).				
CODE: (t)=tape on spine or front cover taped on; (poc)- piece missing from cover; (c)=coverless.				
Please enclose a SASE for a reply. Dealer and collector bids welcome.				
1917:	10/6(c), 10/27; 11/3(t), 11/10, 11/17; 12/8(t), 12/15(t), 12/29.			
1919:	1/18; 3/1, 3/8, 3/15, 3/29; 4/12; 5/10, 5/17(t), 5/24(c), 5/31(t); 6/7, 6/14, 6/21, 6/28; 7/5, 7/12, 7/19(t); 8/2(c), 8/9, 8/16(2), 8/23, 8/30; 9/6(2), 9/13, 9/13(c), 9/20, 9/20(c), 9/27; 10/11, 10/18(2); 11/1, 11/1(c), 11/15, 11/29; 12/20, 12/27.			
1920	1/3, 1/3(c), 1/10(t), 1/17, 1/17(c), 1/24(2), 1/31(2); 2/7, 2/7(c); 2/14(2)(1-t), 2/14(c), 2/21, 2/21(c), 2/28(2)(1-t); 3/6, 3/13, 3/20(2), 3/27; 4/10(2), 4/17, 4/23(3); 5/1, 5/1(c), 5/8, 5/22(2)(1-t), 5/29, 5/29(c)(small size); 6/5(2)(1-t), 6/12, 6/19, 6/19(c), 6/26; 7/3, 7/3(c), 7/10, 7/10(c), 7/17, 7/17(c), 7/24, 7/31; 10/2, 10/9, 10/16, 10/23, 10/30; 11/6, 11/13, 11/20, 11/27; 12/4, 12/11, 12/18, 12/25.			
1921	1/1, 1/8, 1/15, 1/22, 1/29; 2/5; 4/9, 4/23, 4/30; 5/7, 5/14, 5/28; 6/4, 6/11, 6/18, 6/25; 7/2, 7/9, 7/16, 7/23, 7/30; 8/6, 8/13, 8/20, 8/27; 9/3, 9/10, 9/17, 9/24; 10/1; 11/5, 11/12, 11/19, 11/26; 12/3, 12/17, 12/24, 12/31.			
1922	1/7, 1/14, 1/21, 1/28; 2/4, 2/11; 4/8, 4/15(t), 4/22(t), 4/29; 5/6, 5/13(t), 5/20, 5/27(t); 6/3, 6/10(t), 6/17(t), 6/24; 7/1(t), 7/8, 7/15, 7/22, 7/29; 8/5, 8/12, 8/19, 8/25; 9/2; 9/9, 9/16, 9/23, 9/30; 10/7, 10/14, 10/21, 10/28, 11/4, 11/11, 11/18, 11/25; 12/2.			
1923	1/27(t); 2/3(t), 2/10(t), 2/17(t); 3/3(t), 3/10(t), 3/17(t), 3/31(t); 4/14(t), 4/21(t); 6/9(t), 6/16(t), 6/23(t), 6/30(t); 7/7(t), 7/14(t), 7/21(2)(1-t), 7/28(t); 8/11(t), 8/18(t), 8/25(t); 9/1(t), 9/15(t), 9/22(t), 9/29(t); 10/6(t), 10/13(t), 10/20(t), 10/27(t); 11/3(t), 11/10(t), 11/17(t), 11/24(t); 12/1(t), 12/8(t), 12/22(t).			
1924	1/5, 1/12, 1/19, 1/26; 4/12, 4/19, 4/26; 5/3, 5/10, 5/17, 5/24, 5/31; 6/7, 6/14, 6/21, 6/28; 7/5, 7/12(2), 7/19, 7/26; 8/2, 8/9, 8/23, 8/30; 9/6; 11/8, 11/15, 11/22, 11/29; 12/6, 12/13, 12/20, 12/27.			
1925	1/3, 1/24, 1/31; 2/7, 2/14; 3/21, 3/28; 4/4, 4/11, 4/18, 4/25; 5/2, 5/9, 5/16, 5/23, 5/30; 6/6, 6/13, 6/20, 6/27; 7/4, 7/11, 7/18, 7/25; 8/1, 8/8, 8/22, 8/29; 9/26; 10/3, 10/10, 10/17, 10/24, 10/31; 11/7, 11/14, 11/21, 11/28; 12/5, 12/12, 12/26.			
1926	1/2, 1/9, 1/16, 1/23, 1/30; 2/6, 2/13, 2/20, 2/27; 3/6, 3/13, 3/20, 3/27; 4/3, 4/10, 4/17, 4/24; 5/1, 5/8, 5/15, 5/22; 6/5, 6/12, 6/19, 6/26; 7/3, 7/10, 7/17, 7/24, 7/31; 8/7, 8/14, 8/21, 8/28; 9/4, 9/11, 9/18, 9/25; 10/9; 11/13, 11/20, 11/27; 12/4, 12/11, 12/18, 12/25.			

BOB CARR, P. O. BOX 5111, TALLAHASSEE, FLORIDA 32301

ARGOSY (CONTINUED)

1927	1/1(c), 1/8(c), 1/15; 2/5, 2/12; 3/5, 3/12, 3/19, 3/26; 5/21(t); 6/18(t), 6/25; 7/2(t), 7/16, 7/23(t), 7/30; 8/27(t); 9/3(t), 9/24(t); 10/1(t), 10/8(t), 10/15, 10/22(t), 10/29; 11/5, 11/12(t), 11/19; 11/26(t); 12/3, 12/10, 12/17, 12/24, 12/31(2).
1928	1/14; 2/4, 2/11(t), 2/18(2), 2/25(2); 3/3(2)(1-t), 3/10(2)(1-t), 3/17(2)(1-t), 3/24(2)(1-t), 3/31(2)(1-t); 4/7(2)(1-t), 4/14(2)(1-t), 4/21(2)(1-t), 4/28; 5/5(t), 5/12(t); 6/30(t & poc); 7/7, 7/28; 8/11(t), 8/18, 8/25(t); 9/1, 9/8, 9/15, 9/25(t); 10/6, 10/20(t); 11/3; 12/8(2-t), 12/15(t), 12/22(t), 12/29.
1929	1/5(2), 1/12(2)(1-t), 1/19(2), 1/26(2); 2/16, 2/23; 3/2, 3/23; 5/25; 6/22, 6/29; 7/6(t), 7/13(t), 7/20; 10/5, 10/12(t), 10/19(t); 11/30, 12/7.
1930	2/8, 2/15(2)(1-t); 3/22(t); 4/12(t), 4/19(t), 4/26(t), 5/10(2)(1-t), 5/17(c), 5/17(t), 5/31(t); 6/7, 6/14(t), 6/28(2)(1-t); 7/12, 7/19, 7/26(2)(1-t); 8/3(c), 8/9(c), 8/23(c); 9/13(2)(1-t), 9/20(t), 9/27(2)(1-t); 10/4, 10/18, 10/25(t); 11/1(t), 11/8(t), 11/5(c), 11/22(t), 11/29(t); 12/6(t), 12/13(2), 12/20(2), 12/27(2-t), 12/27(c).
1931	1/3(2), 1/10(3)(1-t), 1/17(3)(1-t), 1/24(2), 1/31(3); 2/7, 2/14, 2/21, 2/28; 3/7, 3/14, 3/21, 3/28; 4/4, 4/11, 4/18, 4/25(c); 5/2, 5/9, 5/16, 5/23(c), 5/30(c); 6/6, 6/13, 6/20, 6/27; 7/4, 7/11, 7/18, 7/25; 8/1, 8/8, 8/15, 8/22, 8/29; 9/5, 9/12, 9/19, 9/26; 10/3, 10/10, 10/17, 10/24, 10/31; 11/7(c), 11/41, 11/21(c), 11/28; 12/5, 12/12, 12/19, 12/26.
1932	1/2(2), 1/9, 1/16, 1/23(2), 1/30(2); 2/6(2), 2/13(2), 2/20(2), 2/27(2); 3/5, 3/19; 4/23, 4/30; 5/7, 5/14, 5/21; 6/4, 6/11, 6/25(2), 6/25(c); 7/2, 7/9, 7/16, 7/23, 7/30; 8/6, 8/12(2), 8/20(2), 8/27; 9/3, 9/10; 10/29; 11/5, 11/12, 11/19, 11/26; 12/3(2), 12/10(2), 12/27(2), 12/24.
1933	2/11; 4/29; 5/6, 5/13, 5/20, 5/27; 6/3, 6/10, 6/17, 6/24; 7/1, 7/8, 7/15, 7/22, 7/29; 8/5, 8/12, 8/19; 9/2, 9/9, 9/16, 9/23, 9/30; 10/7, 10/14, 10/21, 10/28; 11/4, 11/11, 11/18.
1934	1/13/, 1/20, 1/27; 2/3, 2/10, 2/17, 2/24; 3/3, 3/10, 3/17, 3/24; 4/7, 4/14, 4/21, 4/28; 5/5, 5/12, 5/19, 5/26; 6/2, 6/9, 6/16, 6/23(c); 6/30; 7/14, 7/21, 7/28; 8/4, 8/11, 8/18, 8/25; 9/1; 9/27; 11/3, 11/10, 11/17, 11/24; 12/1, 12/8, 12/15, 12/22, 12/29.
1935	1/5; 2/2, 2/9, 2/16, 2/23(2); 3/2, 3/9, 3/16, 3/23; 4/6, 4/13, 4/20, 4/27; 5/4, 5/11, 5/18, 5/25; 6/1, 6/8, 6/15, 6/22, 6/29; 7/6, 7/13, 7/20, 7/29; 8/3, 7/10, 8/17, 8/24, 8/31; 9/7, 9/14(t), 9/21, 9/28; 10/5, 10/19, 10/26; 11/2, 11/9, 11/16, 11/23, 11/30; 12/7, 12/14, 12/21, 12/28.
1936	1/4, 11/11, 1/18, 1/25; 2/1, 2/8, 2/15, 2/29; 3/7, 3/14(t), 3/21; 3/28; 4/4, 4/11, 4/18, 4/25; 5/2, 5/9(t), 5/16, 5/23, 5/30; 6/6, 6/13, 6/20; 7/4, 7/18(c), 7/25; 8/1, 8/8, 8/29; 9/5, 9/12; 10/10, 10/24; 11/7, 11/14, 11/21, 12/5, 12/12, 12/19.
1937	1/2; 2/27; 3/6, 3/13, 3/20, 3/27; 4/3, 4/10, 4/17; 5/1, 5/8, 5/15, 5/22, 5/29; 6/5, 5/12, 5/19, 6/26; 7/3, 7/10, 7/17, 7/24, 7/31; 8/7, 8/14, 8/21, 8/28; 9/4, 9/11, 9/18, 9/25; 10/2, 10/9, 10/16, 10/23, 10/30; 11/6, 11/13, 11/20, 11/27; 12/4, 12/11, 12/18, 12/25.
1938	1/1; 12/3. 1939 4/22; 1940 3/30; 4/6, 4/13; 5/4; 9/21(2), 9/21(2); 10/12(2), 10/19, 10/26; 11/2; 12/14.

COMICS At the McALPIN

34th ST. & BROADWAY  
NEW YORK CITYSUNDAY DEC. 14th  
10:00 A.M. TO 5:00 P.M.

ADMISSION \$1.

CHRISTMAS  
COMICONVENTION

FREE COMICS

FREE PRIZES

FREE MOVIES

WELCOME SANTA TO  
COMICS AT THE McALPINS  
BIG CHRISTMAS COMIC-  
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 CHRISTMAS PARADE...3 \$3.75 5 g \$3 7 \$3.75  
 9 FI \$7.50(35¢) 26 VG/FI \$5

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M.M IN FRONTIERLAND...1956 \$1.90 #1  
 M.M IN FANTASYLAND...1957 #1 \$2 #1 \$2

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#### NUMBER #1 ISSUES

Christmas Parade 1: beautiful  
 near mint copy \$35.  
 Superboy 1 VG \$75.  
 Little Lulu VG \$35.  
 All-Select 1 VG \$100.  
 Yellow Claw 1 F \$15.  
 All Winners 1 (2nd Series)  
 F \$30.

Ghost Rider 1 F \$20.  
 Steve Canyon F \$18.  
 Terry & the Pirates (Harvey)  
 #3(#1) G-VG \$15.

Joe Palooka 1 (Harvey) G \$6.  
 Gunsmoke (Ingels cover) F \$5.  
 Bruce Gentryl F \$5.  
 Frankenstein (Briefer) G \$6.  
 Foxhole (Kirby art) VF \$3.  
 Kaanga VG \$7.  
 Crimes By Women NM \$8.  
 Lorna the Jungle Queen F \$7.  
 Cowpuncher (Kubert) F \$6.  
 Black Phantom VG \$6.  
 Wild West F \$5.  
 Jesse James VG \$5.

#### BETTER LITTLE BOOKS

The books listed here are all  
 from one collection, all in  
 near mint to mint condition,  
 \$10 each:  
 "Donald Duck in Volcano Valley"  
 "Mickey Mouse & the Stolen Jewels"  
 "Mickey Mouse & the 'Lectro Box"  
 "Mickey Mouse & the Desert Palace"  
 "Donald Duck Lays Down the Law"  
 "Little Orphan Annie & the Treasure  
 of Siam"  
 "LoAnnie in the Thieves Den"  
 "LoAnnie & the Secret of the Well"  
 "Tarzan Lord of the Jungle"  
 "Tarzan in the Land of the Giant Apes"  
 "Dick Tracy and Yogee Yamma"  
 "Flash Gordon & the Fiery Desert of  
 Mongo"

"Andy Panda's Vacation"  
 "Andy Panda & the Pirate Ghosts"  
 "Mandrake & the Flame Pearls"  
 "Red Ryder & the Squaw-Tooth Rustlers"  
 "Red Ryder & Circus Luck"  
 "Red Ryder & the Secret Canyon"  
 "Blondie & Dagwood in Hot Water"

#### CHEERIO GIVEAWAYS

These are all part of a near mint  
 to mint collection of comics & books.  
 Condition is excellent on all:  
 "Donald Duck's Atom Bomb" by Barks \$70.  
 All others are \$4. each:  
 "Donald Duck & the Pirates"  
 "Donald Duck, Counter-Spy"  
 "Donald Duck Pilots a Jet Plane"  
 "Mickey Mouse At the Rodeo"  
 "Mickey Mouse Meets the Wizard"  
 "Brer Rabbit Outwits Brer Fox"  
 "Brer Rabbit's Secret"  
 "Pluto Turns Sleuth Hound"  
 "Pluto Joins the FBI"  
 "Goofy Lost in the Desert"  
 "Dumbo & the Circus Mystery"  
 "Bucky Bug & the Cannibal King"

#### CLASSICS ILLUSTRATED

We have a fairly complete near mint to  
 mint run of Classics, both line drawing  
 reprints and originals, up to #84. Send  
 for list.

ECs ECs ECs ECs  
 Saddle Justice 4 VG-F \$25  
 Gunfighter 5 VG-F \$25  
 Crime Patrol 9 VG \$20.  
 Crime Patrol 10 VG \$20.  
 TALES FROM THE CRYPT (1st issue) FAIR  
 \$15.

HAUNT OF FEAR 15 (1st issue) FAIR \$35.  
 WEIRD FANTASY 13 (1st issue) FAIR \$40.  
 Crime Suspense Stories 2 \$30.  
 Haunt of Fear 23 VG \$10.  
 Tales from the Crypt 33 G \$10  
 Humbug 6 M \$6.  
 Frontline Combat #7 G \$10  
 Two Fisted Tales 33 F \$12.

#### MISCELLANEOUS GOLDEN AGE

Plastic Man 4 VG \$25  
 All Star 20 F \$50.  
 Air Fighters Vol. 2 No. 7 VG \$10.  
 Dollman 8 F \$15.  
 Mary Marvel 4 VG \$15.  
 All Top 10 F \$10.  
 All Winners 10 VG \$40.  
 Airboy Vol. 3 No. 8 (origin of the Heap) \$8.  
 Green Lantern 35 VG \$12.  
 Popeye #168 NM \$5  
 3 Little Pigs Color #218 NM \$4  
 Comics & Stories 106 M \$10.  
 " " 107 NM \$10.

NOTE: All disputes about condition are  
 automatically won by the customer. I try  
 to be as scrupulous as possible in grading,  
 but if the book is not satisfactory return  
 for immediate refund.

\*\*\*\*Hundreds of other golden age comics  
 in stock. Send us your wants.

G. ROGER HAMMONDS  
 1067\* LYNN GARDEN DR.  
 KINGSPORT, TENN. 37665

All items listed in this ad are for sale at the prices  
 listed. Please list alternates whenever possible. Due to  
 the low prices, I must put a \$3.00 minimum on all orders.  
 A phone call will hold any items for 7 days. No collect  
 calls accepted. (615)-245-1709. I will accept trade offers  
 on items. Trade items I am interested in are movie and  
 theatre soundtracks, obscure comedy albums and concert  
 tapes of rock groups. I will also trade shows from my  
 extensive collection of old time radio for any of the  
 above mentioned items.

THE FOLLOWING LIST OF ITEMS ARE 25¢ EACH:  
 The Spirit # 1, 2, 3, underground #1, underground #2  
 Crazy # 1 thru 7

Nightmare # 5, 6, 7, 8, 10, 11, 12, 13, 14  
 Vampirella # 6, 14, 31(color sec. out)  
 Weird # 12 Vampire Tales #3 Tales of the Zombie # Oct. 73, March 74  
 Creepy # 32, 54, 58, 59(color out), 1968 Yearbook  
 Berie # 12, 29, 43, 54(color out), 62(color out)  
 Witchcraft and Sorcery # 5, 6 Monsters of the Movies " 1, 2, 3  
 Do It Yourself Monster Makeup Book Monster World # 1  
 Famous Monsters of Filmland # 28, 29, 38, 37, 88, 89, 90, 91, 92, 94, 95, 96, 99,  
 100, 105, 108, 109, 110, 111, 1965 Yearbook, 1967 Yearbook  
 Modern Monsters # 1, 2, 3, 4 Monsters of the Movies # 4 Movie Monsters #1  
 Planet of the Apes #2, 3 Vampirella # 38 Spirit # 5 Crazy # 8  
 The Pogo Stepmother Goose Equal Time for Pogo The Pogo Peek A Book  
 The Pogo Sunday Parade Deck Us All With Boston Charlie  
 I Never Left Home by Bob Hope(1944) Harvey Kurtzman's Second Help-ing  
 The Beatles by Anthony Scaduto The Beatle Book In His Own Write and A  
 Spaniard In the Works by John Lennon

THIS ENDS THE SECTION OF 25¢ ITEMS. ALL OTHERS ARE AS PRICED  
 37 volumes of Ballantine Adult Fantasy series - all mint - \$25.00  
 15 back issues of TBG - some very old - 35¢ each  
 Gum cards - order by number

Star Trek - 10¢ # 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14, 15, 16, 17, 18, 22, 23,  
 24, 25, 26, 27, 30, 31, 32, 33, 34, 35, 36, 39, 40, 41, 42, 43, 44, 45, 48, 49,  
 50, 51, 52, 53, 54, 55, 57, 58, 59, 60, 61, 62, 63, 65, 66, 67, 68, 69, 70, 71,  
 72, 73, 74

Batman (photo backs) - 5¢ # 1, 2, 3, 4, 5, 7, 8, 11, 14, 17, 18, 21, 22, 23, 24,  
 26, 28, 29, 31, 33, 36, 37, 38, 40, 43, 46, 47, 49, 50, 51, 54, 55, 56, 57, 58,  
 Batman (puzzle backs) - 28 out of 44 plus 57 duplicates - \$5.00  
 Universal Movie Cards - 5¢ # 2, 4, 5, 8, 16, 17, 28, 30, 33, 44, 45, 49, 52,  
 60, 64, 65, 68, 69, 70, 72, 73, 74

Monster Laffs - 2¢ # 2, 3, 7, 8, 9, 16, 19, 25, 30, 32, 36, 41, 43, 50, 51, 56,  
 64, 65, 70, 78, 84, 90, 92, 95, 98, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111,  
 Man From Uncle - # 2, 10, 12, 14, 15, 16, 19, 20, 21, 22, 25, 38, 39, 42, 48, 51,  
 52, 55 - only good condition, so - 40¢ for the lot, 100¢

Movie radio spot records - \$1.00 @ - Stanley, Brian's Song, 2 Mules for Sister  
 Sara, Superfly, Frogs, Concert for Bangla Desh, The Hospital, The Cowboys,  
 Portnoy's Complaint, The Burglars, Frenzy, Last House on the Left, Oliver,  
 Lady Frankenstein, The Xmas Tree, The Twilight People, Last Tango In Paris  
 Sweet November, The Party, Claudine, Fantastic Planet, 100¢

Red Computer Key from The Andromeda Strain - one only - \$5.00  
 Swamp Thing comic # 1 thru 15 mint - one set only - \$10.00

THE FOLLOWING ARE ALL HARDBACKS IN VG TO MINT CONDITION - \$2.00 @  
 The Beatles Illustrated Lyrics Vol. 1, Vol. 2  
 1973 Annual Worlds Best SF 1974 Annual Worlds Best SF

The Ghouls The Hollywood Nightmare The Foundation Trilogy  
 Pieces of Time The Late Great Creature Phyllis Dillers Housekeeping Hints  
 The Complete Mother-p. diller Phyllis Dillers Marriage Manual Scrooge  
 The Art of W. C. Fields The Bad Guys The Werewolf of Paris  
 The Great Comic Book Heroes Origins of Marvel Comics  
 (origin is soft bound) An Alien Heat-Poorcock  
 The Hollow Lands-Moorcock The Godfather  
 The Loo Sanction To Be Continued...(serials)

G. ROGER HAMMONDS  
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Marvel and D.C. Superhero lots and sets for sale

#### BATS

1)Dr. Strange 1-11...\$4.00  
 2)Hulk 102,107,108,110,114...\$5.00  
 3)Comedy-Not Brand Echh#1,Crazy#1,  
 Spoof#4,Arrgh#1.. 2.00 Dollars

\*\*\* B.C. \*\*\*  
 1)Strange Sports Stories#1-6  
 (2-4 have my first name on cover)...\$2.00  
 2)Shazam 4-13(All NM-M).....\$4.25

#### LOTS

#### 1)50 MARVEL NON-SUPERHERO COMICS

-Dr. Strange#1,Ghost Rider#1,  
 Man-Thing#1 Astonishing Tales#25  
 (First Deathlok)Marvel Premiere#15  
 (First Iron Fist),Special Marvel  
 Edition#15(First Shang-Chi)  
 Creatures On The Loose#30(First  
 Manwolf)Plus 43 others (Mostly  
 Mint;few fine.Books are mostly  
 1973-75;some older.....\$18.00  
 The above contains no westerns  
 and no love comics!None of this  
 stuff is!(No mystery stuff,either)

#### \*\*\*\*\*

#### 2)40 D.C. NON-SUPERHERO COMICS

-Lots of new D.C.,such as Omac#1,  
 Rima#1,Pres#1,Justice,Inc.#1,  
 Kong#1,Other new stuff,Plop#2-7  
 (ex.3),lots of Kamandi and other  
 assorted stuff.Fine to Mint,again  
 no mystery,love,or western,mostly  
 1974-75.A really fine deal at..\$12.50  
 \*\*\*\*\*  
 3)20 Marvel and D.C. Mystery Comics  
 Assorted,Three#1s,A few Giant Sizes,  
 nothing REAL old. Most Mint,Condition  
 Varies.Includes Dead of Night#1(first  
 scarecrow)and Ghost Castle#1...\$5.00

#### MARVEL superhero comics-2 lots

#### LOT NUMBER FIVE

#### 5)100 Marvel Superhero comics

\* Wow! A hundred comics! Lot includes:  
 \* Sub-Mariner Annual#1\*Warlock#1\*X-Men  
 \* Annual#1\*Human Torch#1\*Daredevil#6\*  
 \* Marvel Collectors Item Classics#286  
 \* Giant size Defenders#1\*Spiderman#65  
 \* Marvel Spotlight#1(Red Wolf)and 90 oth-  
 \* er Marvels.About 4/5 of the books are  
 \* Mint,Again,no love,mystery, or western  
 \* (ex.Red Wolf).No doubles.(NOTE:Ironman  
 \* #67 has coupon on back filled out)  
 \* The whole lot for.....\$33.95  
 \*\*\*\*\*

#### \* 6)50 D.C. Superhero Comics

\* Assorted.All types,about 45 Mint to  
 \* Near Mint;None are bad.Again,no love,  
 \* western, or mystery(Aside to Monty  
 \* Python freaks:Is THAT something com-  
 \* pletely new & diffent?)No doubles,  
 \* the whole lot for.....\$15.50  
 \* 7)Shadow 1-5,1-5 Mint & fair...\$3.00  
 \*\*\*\*\*

#### \*\*\*\*\*

#### 1)No doubles in any set or lot

#### 2)Postage on sets is\$5.00;On lots,1.00

#### 3)Everything above was priced as FAIR

#### as possible

#### MONTE MALLIN

#### 4)Insurance(UPS): 6745 Forest Glen

#### Sets...\$50 Pittsburgh,Pa 15217

#### Lots...\$75 412-521-5643

#### 5)Money Orders only I STILL HAVE

#### \*\*\*\*\*

#### 6)Almost all comics SOME COPIES OF

#### are bagged in 3mil FIRST ATLS GUIDE

#### plastic. &/LIST.SEE TBG

#### MONTE MALLIN #98,Page 15.

#### 6745 Forest Glen

#### Pgh.,Pa. 15217 412-521-5643

<u>SKYWALD COMICS</u>	<u>GIANT BATMAN AN.</u>	<u>BATMAN</u>	<u>ADVENTURE</u>
ALL ARE 30¢ @	1-1961VG \$5.00	116VG-\$2.75	191,195C-\$1.25
<u>SUNDANCE KID</u> 1-3	2G,3G \$2.00	117G-\$2.00	194G-\$2
<u>GUNS OF DEATH</u> 2,3	4 allmost VG \$2.00	122,125-128NM-\$2.50	214,217,220,226
<u>BUTCH CASSIDY</u> 1-3	5 " " " \$2.00	131-133,135-137,	230-237,240,242
<u>WILD WEST ACTION</u> 1-3	7 VG \$2.00	139 NM \$1.50	243,245,246 VG
<u>BLAZING 6 GUNS</u> 2	80 Pg Batman Ann.	134,138,VG \$1.00	VG-\$1.75
<u>JUNGLE ADV.</u> 1-3	5 G \$1.00	139G-.75;140VG-\$1	215,218,224,227.
<u>BRAVADOS</u> 1	12 VG \$.50	141NM-\$1.50;142G-75¢	228-9,238-39,
<u>THE HEAP</u> 1--50¢		<u>DETECTIVE</u>	241,244,249-50
<u>HELL RIDER</u> 1 \$1.50	<u>SUPERMAN</u>	157-allmostVG-\$4.00	Gd-\$1.00
<u>KIRBY</u>	65 Fair \$4.00	148-InteriorVG;pt	222NM-\$2.50
<u>SPIRIT WORLD</u> 1-\$2.50	68 Good+ \$6.00	cover missing-\$3	251,252,254G-\$1
<u>MOB</u> 1 \$2.50	85,92,102C \$1.	211,221NC-\$1	253,255VG-\$2.25
	107,111,114,119,	222G-\$2	257-58VG-\$1.50
<u>ERIE</u>	104 Fair \$1.	230,233-35,252,	259NM-\$2
1-10 \$2.00	108-110,112,115-16,	253,258G-\$1.25	260VG-\$2;G-\$1.50
12,14,16 \$1.50	118 VG \$2.50	238-240NM-\$2.50	261-66,268-70
13,25-39,41-45 \$1.00	113,118 Good \$1.75	256,257,259VG-\$1.75	NM-\$1.00
1972 Yrbk. \$1.25	121,122,144,145,	243NM-\$2.50	271-79NM-.80¢
	146 G \$1.	244,250,254VG-\$1.75	280VG-.60¢
<u>REERY</u>	123-125,130,134,	260G-\$1.75;263-4VG-\$1	281,285,6VG-.60¢
1-9,11,12 \$2.00	142,143,147VG \$1.50	261-2,265-280NM-\$1.50	283,287,295
9,25 \$1.50	131-133,135-141,	281,283,289,288,292,	NM-.80¢
16,27,30-33,35-39,	145 NM \$2.25	300 VG-.80¢	284,294G-.40¢
4-48 \$1.00	<u>FLASH</u>	281,282,284-88,291,	316,319G-.30¢
<u>AMPIRELLA</u>	112NM \$3.00	292 NM-\$1.00	334VG-.40¢
1 Fair .80	119 cover coupon	310,316-318,322-24,	<u>ACTION</u>
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<u>IRD v2#2 G</u> .25	130 VG \$1.50	331,336,339,341,343,	211,218,220,223,
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	83-87,89VG \$2.50	<u>SUPERBOY</u>	241NM-\$2.00
<u>ONDER WOMAN</u>	88 NM \$3.50	28G-\$3.50;14G-\$8.00	247,250VG-\$1.50
7 No Cover \$6.00	91,96,97 G \$1.00	31C-\$1.50;38G-\$2	253,255,258,
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5,38 NC \$3.00	101,103-106,108-118	59VG-\$2.25	277-78,288NM-\$1
0 G \$4.00	NM \$1.25	44,46,47,50,52,54-6,	
<u>LASH ANNUAL</u> 1 '63 \$2	118 G .50	55,60G-\$1.50	<u>CHALLENGERS</u>
<u>RAVE &amp; BOLD</u> 19VG \$8.00		61,64,65,67-8VG-\$1.75	7G-\$5.00
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<u>TANT LOIS LANE</u> 1'62	3G \$4;4,5VG-\$6	69-70NM-\$2.50	14,15,17,19,20
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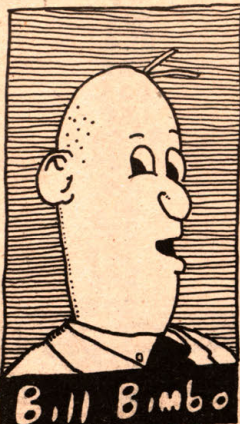
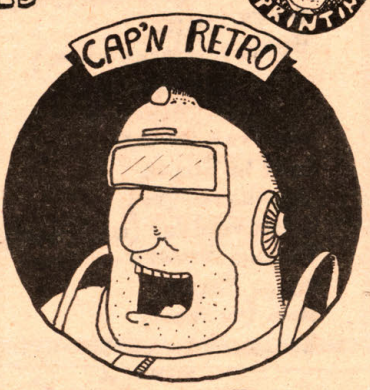
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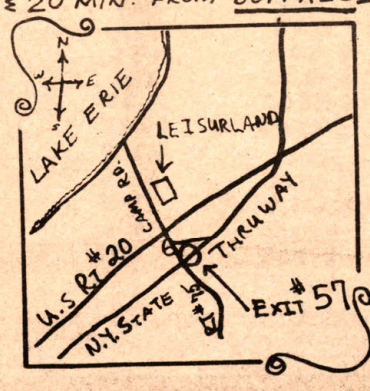
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- REMEMBER - THESE ARE MINT!

## DISNEY

### CHRISTMAS PARADE

#3 - \$5

### COLOR AND 4 color

#49 - \$12

#92 - \$12

#129 - \$10

#208 - \$8

#218 - \$5

#227 - \$6

#234 - \$5

#252 - \$10

#272 - \$5

### DONALD DUCK

#62 (small piece

missing from upper left corner) - \$160

#275 - \$33

#282 - \$30

#339 - \$5

### Firestone Giveaways

'43 - \$200

'49 - \$200

### MICKEY MOUSE

#27 (small piece

missing from upper right corner) - \$50

#116 - \$15

#157 - \$12

#170 - \$12

#181 - \$13

#194 - \$12

#214 - \$10

#261 - \$12

#268 - \$12

#279 - \$12

#286 - \$11

#296 - \$10

#313 - \$8

#325 - \$8

#352 - \$9

### Vacation Parade

#2 - \$5

### WDC + S

#4 - \$150

#11 - \$80

#17 - \$65

#21 - \$45

### WDC + S

#28 - \$50

#32 - \$75

#33 - \$60

#35 - \$65

#37 - \$35

#38 - \$55

#42 - \$30

#45 - \$35

#46 - \$30

#47 - \$35

#48 - \$35

#51 - \$30

#53 - \$15

#55 - \$20

#56 - \$25

#59 - \$35

#60 - \$35

#61 - \$25

#62 - \$25

#64 - \$20

#65 - \$15

#66 - \$15

#67 - \$25

#68 - \$25

#69 - \$25

#70 - \$25

All books listed are in vg to fine condition unless otherwise noted. The early comics and stories have slight repairs but are still in nice condition. All books may be returned for a complete refund if not satisfied (within 1 week). Orders accompanied by an M.O. sent immediately, checks must clear my bank and I cannot accept responsibility for cash sent in the mail. All orders of more than \$10 are insured and postage paid, on orders of less than \$10 please include an extra dollar. I work afternoons so please call in the morning (but not too early) thanks.

### WDC + S

#71 - \$15

#72 - \$18

#73 - \$18

#74 - \$12

#75 - \$18

#76 - \$17

#77 - \$18

#78 - \$15

#79 - \$18

#80 - \$18

#81 - \$15

#82 - \$15

#83 - \$15

#88 - \$15

#89 - \$12

#96 - \$10

#99 - \$12

#100 - \$12

### WDC + S

#102 - \$10

#104 - \$10

#105 - \$10

#106 - \$10

#107 - \$10

#109 - \$10

#110 - \$10

#111 - \$9

#112 - \$12

### WDC + S

#113 - \$5

#114 - \$6

#115 - \$5

#116 - \$5

#119 - \$5

#120 - \$5

#121 - \$5

#122 - \$5

#123 - \$5

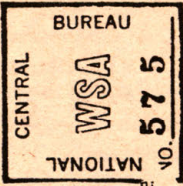
## original art: neal adams

The original unpublished cover for Marvel comics X-Men #56 with a beautiful hand-colored stat, matted and suitable for framing.....\$300

## mad

I also have a run of Mad magazine from #24 to #167 missing only issues #47, 48, 49, 64, 73, 77, 142, 150, 157 which I would like to sell as a set. All issues are in very nice shape and I will consider any reasonable offer.

# Recorder Sound Service



862 EAST 51<sup>ST</sup> STREET  
BROOKLYN, N. Y. 11203  
212-451-2786

SPECIALISTS IN FANTASY & HORROR: SERVING FANDOM SINCE 1958:

THE RECORDER STILL OFFERS THE BEST VALUE FOR YOUR MONEY IN SOUNDTRACKS.

OUR GIANT TV SOUNDTRACK CATALOG, OVER 170 PAGES, FEATURES SOUNDTRACKS OF MOVIES AND TV SHOWS. MOVIES ARE 1929 AND ON, TV SHOWS ARE 1948 ON. COST IS \$2.00.

THE CATALOG IS PACKED FULL OF ORIGINAL BROADCAST INFORMATION TOO.

OUR GIANT RADIO CATALOG, ALTHOUGH NOT AS DETAILED AS OUR TV CATALOG, OFFERS YOU THE FINEST IN RADIO SHOWS FROM THE EARLY THIRTIES TO PRESENT. THIS CATALOG IS

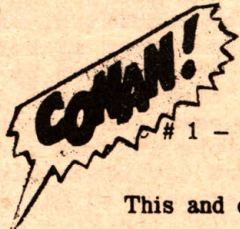
\$2.00. TRADES ACCEPTABLE TOO. WE WILL TRADE FOR OTHER TV AND RADIO SHOWS, AND GIVE 100% OVERSTREET PRICE GUIDE ON TRADES FOR Y OUR COMICS FOR OUR TAPES. SEND COMICS AND WE WILL FORWARD CATALOG. PLEASE SPECIFY WHICH CATALOG YOU WANT.

## THE COMIC BAG

The Green Ghost Comic Shop  
564 E. 42 St.  
Brooklyn, N. Y. 11203

## THE COMIC BAG

OUR COMIC BOOK STORE, IS NOW IN ITS FIVE MONTHS OF OPERATION. MOST OF OUR COMIX ARE PRICED AT OVERSTREET PRICE GUIDE. WE CARRY OVER 200 CURRENT TITLES EVERY MONTH, PLUS OVER 40,000 BACK ISSUES GOLDEN AGE TO PRESENT. ALSO: A LARGE NUMBER OF BLACK AND WHITES, MAD MAGAZINES, AND HUMOROUS COMICS. WE ALSO CARRY STAR TREK MERCHANDISE, TICKETS TO THE STAR TREK CONVENTION, SOME OLD TOYS AND GAMES AND SOME RADIO PREMIUMS. WE ARE OPEN SIX DAYS A WEEK: MONDAYS THRU FRIDAYS FROM 3 PM TO 7 PM AND SATURDAYS FROM 10 AM TO 4 PM. MAIL ORDER TOO. PLEASE SEND US YOUR WANT LIST. INCLUDE AN ASASE. OUR PHONE NUMBER IS 212-287-1628. WE WANT ALL COLLECTORS IN THE AREA TO STOP BY AND SEE US. REMEMBER: FANDOM IS OUR ONLY BUSINESS. THE TWO BUSINESSES ABOVE ARE OPERATED BY FANS FOR FANS. SO GET IN TOUCH WITH US TODAY: BOTH OWNED BY THE RECORDER SOUND SERVICE, INC. STU GROSSMAN. WE DO COMIC BOOK RESTORATION. WE HAVE AN EXPERT IN EVERY FRIDAY FROM 5 PM TO 6 PM. BRING YOUR VALUED COMICS AND HAVE THEM RESTORED TO COLLECTIBLE MATERIAL. FREE ESTIMATES ON ALL REPAIRS.



# 1 - Savage Tales # 1

This and other Comics and pulps could have been yours if you had the last issue of Nostalgia Comic Trader. Collectors just like you wanted to trade these books for others, maybe the ones you had. Don't miss out by not getting Nostalgia Comic Trader. Let the other collectors know what you have for trade. We will bring you together for successful trades.

Nostalgia Comic Trader  
P. O. Box 648  
Bellefontaine, Ohio 43311

MONTE MALLIN -> 6745 FOREST GLEN -> Pgh, Pa. 15211

# WANTED

for my personal collection... will trade, too. Write GREEN LANTERN for details

- Green Lantern # 1 \$10 \$15 \$20
- Green Lantern # 2-5 \$5 \$7.50 \$10.00
- Green Lantern # 76 \$3 \$4 \$5
- Green Lantern 77-80 \$1 \$1.50 \$2.00
- Green Lantern 80, 84 \$1 \$1.25 \$1.50
- Green Lantern 87, 88, 89 \$7.50 \$10.00 \$1.25

Write first... Monte Mallin  
6745 FOREST GLEN RD.  
PITTSBURGH, PA 15211  
I need these books very much. Also, I have some Atlas-SEABOARD checklists left. See page 15 in the Buyers Guide #98.  
THANKS !!!

I have over 150 POPULAR MECHANICS (1930's, 40's, & 50's), POPULAR SCIENCE, SCIENCE & MECHANICS, & MECHANICS ILLUSTRATED (40's & 50's). None of the years are complete. All have covers & backs. Very few covers damaged. Those that are have small tears or a piece missing. Some have worn spines. However, all of the contents are complete and in very good condition.  
Any magazine from the 1930's--\$1.00  
" " " 1940's--\$.75  
" " " 1950's--\$.50  
All postage is paid, except 1st. class. (Add 20% for 1st. class.)  
Only money orders, please.  
No returns at these low prices.  
Enclose a SASE. If you desire a specific month and year, I will see if I have it, otherwise I will select the best ones from any category. THANK YOU.  
David R. Petersen  
509 N.W. 55th Ter.  
Kansas City, Missouri 64118  
\*\*\*\*\* I am interested \* in trading or \* buying certain \* underground comix, Evergreens, and Eye magazines. Also HO train material.  
\*\*\*\*\*  
Thanks again!  
72\*01-57





Ed Sobolack 908 Field Club Rd Pgh. Pa. 15238

Pick from the titles below as follows:

Any #1 @ 35¢  
Any #2 @ 30¢  
Any #3 or higher @ 20¢

DC (NM to M)

Beowulf 1-5  
Claw 1-4  
1st Issue Special 1-10  
Hercules 1-2  
Joker 1-4  
Justice Inc. 1-3  
Kong 1-2  
Kung Fu Fighter 1-3  
Stalker 1-4  
Tor 1-3

ATLAS (NM to M)

Barbarians 1  
Blazing Battle Tales 1  
Brute 1-3  
Colgar 1-4  
Demon Hunter 1  
Destructor 1-4  
Fright 1-3  
Grim Ghost 1-3  
Hands of the Dragon 1-4  
Iron Jaw 1-3  
Manstalker (Targitt) 1-3  
Morlock 2001 1-3  
Phoenix 1-4

Atlas Cont'd

Planet of Vampires 1-3  
Police Action (Lomax) 1-3  
Scorpion 1-3  
Savage Combat Tales 1-3  
Tales of Evil 1-3  
Tigerman 1-3  
Tarantula 1-3  
Weird Suspense 1-3  
Western Action 1-4  
Wulf 1-4

MISCELLANEOUS 20¢ EACH

Angel & Ape 2; Black Magic 3,9; Chili 25,26; Challengers of Unknown 69-71, 74,78-80; Doom Patrol 122; Jetsons 7; Legion of Superheroes 2; Mugsy Mouse 1; Omac 2,3,4; Shazam 1(G); Showcase 55,64; Super Cops 1; Three Mouseketeers 1; WDC&S 182,202(Pa)

MISCELLANEOUS 30¢ EACH

Capt. Action 1; Challengers of Unknown 53,59; My Greatest Adv. 38,83,85; Mugsy Mouse 1; Omac 2,3,4; Shazam 1(G); Showcase 55,64; Super Cops 1; Three Mouseketeers 1; WDC&S 182,202(Pa)  
Inferior 5 #1; Haunted Love 1; Metal Men 14; Plop!; Sandman 2; Teen Titans 29

EXTRA VALUE STARTER SETS

Superhero Sets (DC, Marvel, Atlas) Overstreet Guidebook values these at over \$10.00. On Sale for only \$4.75!!

War, Western, Mystery Comics--6 for \$1.00; 13 for \$2.00; 20 for \$3.00

## MAD CLEARANCE

MAD MAGAZINE (VG/F1 to M)

26 @ \$5.00  
25-37 @ \$3.00  
41,42 @ \$2.00  
128,129,136-138 @ 40¢  
141-164,168-170 @ 30¢  
172-174 @ 30¢

MAD SPECIALS (F1 to M)

4-9 @ 50¢  
11-15 @ 40¢

MAD PAPERBACKS (NM to M)

Assorted titles 3 for \$1.00 (limited supply)

## RECENT DC ATLAS

## MAD DC ATLAS SALE

TERMS--PLEASE READ--THANK YOU

- 1) Money orders preferred. Checks have to clear before your order is sent (unless we know each other). Please do not send cash through the mail.
- 2) Please list alternates. Multiple copies of most books are available, but alternates really help. If you list alternates equal to about half your first choices, and include an SASE, I will pay all postage charges! Of course I always try to use your first choice to fill the orders.
- 3) Minimum order is \$3.00. Please include an SASE for confirmation, refunds, messages etc.
- 4) Please include a reasonable amount for postage and handling. Most fans have been fair in the past.
- 5) Insurance is 25¢ extra--if you want it.
- 6) Grades are listed with each title. Prices are per book.

EDWARD S. SOBOLAK  
908 FIELD CLUB ROAD  
PITTSBURGH, PA. 15238

All MAD items in this ad for \$35.00. That's a 10% discount over these already low prices!!

EDWARD S. SOBOLAK  
908 FIELD CLUB ROAD  
PITTSBURGH, PA. 15238

Thanks to all those who responded to my ad in TEG 96. It was a complete sell out. More important, it helped me to meet new members of fandom including one from W. Germany and one from Holland. There were many exceptional buys in that ad. There are just as many in this one! By the way, if you don't see something you want, just ask. Chances are I have it available. Good hunting!!

15¢-99¢ DC'S

ACTION (VG to M)

300-320 @ 40¢  
321-360 @ 30¢  
361-420 @ 25¢  
421 up @ 20¢

ADVENTURE (F1 to M)

383,393-395 @ 25¢  
350(0),421-426, @ 20¢  
431-429 @ 20¢

BATMAN (VG to M)

171-200 @ 35¢  
201-230 @ 30¢  
231-253 @ 25¢  
254-262 @ 35¢  
(Giants)  
263 up @ 20¢

BEYOND THE UNKNOWN (NM to M)

2-7 @ 20¢  
11-14,16-18, @ 15¢  
20-23,25 @ 15¢

BOY COMMANDOS (NM/M)

1 @ 50¢

BRAVE & BOLD (VG to M)

94,96,99, @ 25¢  
100-105 @ 25¢  
108,109,111, @ 20¢  
112-116, @ 35¢  
120(Giants)@ 35¢

DARK MANSIONS (F1 to M)

4,6,7,11 @ 15¢  
7-10 @ 50¢  
11-16 @ 40¢

DETECTIVE (VG to M)

330-370 @ 35¢  
371-400 @ 30¢  
401-437 @ 25¢  
438-445 @ 35¢  
(Giants)  
446 up @ 20¢

FLASH (F1 to M)

188,199,220, @ 25¢  
223-228 @ 25¢  
230,231,233, @ 25¢  
234 @ 25¢  
219,229, @ 35¢  
232 @ 35¢

GHOSTS (VG to M)

3,6,7,10,22, @ 15¢  
24-26,34 @ 15¢

GREEN LANTERN (G to F1)

43,52,67 @ 25¢  
80 @ 75¢

HOUSE OF MYSTERY (G to M)

120,136,146-150, @ 20¢  
155,157-159,161, @ 20¢  
162,165,166,168, @ 20¢  
172,174,192,194, @ 20¢  
196-198,202 @ 20¢  
211-213,216,217, @ 20¢  
219,221,222,230, @ 20¢  
231 @ 15¢  
191,195,204-206 @ 30¢

JUSTICE LEAGUE (F1 to M)

41-60 @ 50¢  
61-80 @ 40¢  
81-100 @ 35¢  
101-109 @ 25¢  
110-116 @ 35¢  
(Giants)  
117 up @ 20¢

KAMANDI (NM to M)

12,14,15, @ 50¢  
18-20 @ 40¢  
23-26 @ 25¢  
27 up @ 25¢

KORAK (NM to M)

46 @ 75¢  
47-50 @ 40¢  
52-55,57 @ 25¢

JIMMY OLSEN (G to M)

101,104,106, @ 25¢  
114-117,121, @ 25¢  
123,129,132 @ 25¢  
133-139 @ 50¢  
144,144-146, @ 25¢  
148-150 @ 25¢  
158,162,163 @ 20¢

LOIS LANE (G to M)

85,87,88,90, @ 25¢  
102-104 @ 25¢  
110,111, @ 25¢  
114-116,120 @ 20¢

METAL MEN (F1 to M)

30-32 @ 25¢  
42-44 @ 15¢

MR. MIRACLE (VG to M)

11,15-18 @ 30¢

PHANTOM STRANGER(VG-M)

21-25,27, @ 20¢  
29-36 @ 20¢

RIMA (NM to M)

1 @ 50¢  
2,5 @ 25¢

SECRET ORIGINS(NM-M)

1 @ 60¢  
2-7 @ 35¢

SECRETS OF SINISTER HOUSE (NM)

6,10 @ 15¢

SHADOW (NM to M)

1 @ 60¢  
5,7,9-11 @ 25¢

SHAZAM (NM to M)

2 @ 70¢  
1 @ 50¢  
6-11 @ 40¢  
12-17(Giants)@ 40¢  
18 up @ 20¢

STRANGE ADV. (F1-M)

191,231,233, @ 20¢  
237,243 @ 20¢

SUPERBOY (VG to M)

130,133 @ 30¢  
151,167,175, @ 30¢  
177,184,186-191, @ 25¢  
193,195-199 @ 25¢  
200-202 @ 20¢  
205-209,211 @ 20¢

SUPergirl (F1 to M)

2,5,6 @ 20¢

SUPERMAN (VG to M)

181-200 @ 40¢  
201-230 @ 30¢  
231-270 @ 25¢  
271 up @ 20¢

SWAMPTHING (VG to M)

2-5 @ 75¢  
6-10 @ 60¢  
11-14 @ 40¢  
15 up @ 25¢

SWORD OF SORCERY (NM-M)

1 @ 75¢  
2-5 @ 40¢

UNEXPOTED (G to M)

59,77-79,82, @ 20¢  
84-87,92,99 @ 20¢  
107,113,115,123, @ 20¢  
126,127,131, @ 20¢  
134-138,140-145, @ 15¢  
154,155 @ 15¢

WANTED (VG to NM)

1 @ 40¢  
2-9 @ 30¢

WEIRD MYSTERY (NM to M)

4,11-13,17 @ 20¢

WEIRD WORLDS (NM to M)

1 @ 99¢  
2,4-6 @ 50¢  
7-10 @ 35¢

WITCHING HOUR (VG to M)

2,10,14 @ 25¢  
17-19,23,29,33, @ 20¢  
37 @ 20¢  
40,50 @ 15¢

WONDER WOMAN (F1 to M)

161-164,166, @ 30¢  
168,170,174, @ 30¢  
188 @ 25¢  
201,202,209, @ 25¢  
213 @ 20¢  
214 up @ 20¢

WORLD'S FINEST (F1 to M)

198,200-202 @ 25¢  
222,229,232, @ 20¢  
234 @ 20¢  
223-228,230 (Giants) @ 35¢

I'm always interested in buying or trading for lot or collections of Golden Age and Silver Age Comics. Write if you want to receive an offer, or talk trade.  
For my own collection I particularly interested in Capt. America #3, Planet 21-42, & most Batmen under 100, all Fine or better. I would appreciate hearing from anyone who can help!

EDWARD S. SOBOLAK  
908 FIELD CLUB ROAD  
PITTSBURGH, PA. 15238

CENTRAL  
WSA  
NO. 714

Margulies (ed.): Weird Tales, Pyramid, 1964, \$2.00  
Worlds of Weird, Pyramid, 1965, \$2.00  
Hammett: Dead Yellow Women, Dell, \$10.00  
Hammett: Home Sweet Home, Dell, \$10.00  
Hammett: The Thin Red Line, Dell, \$8.00  
Hammett: The Money, Dell, \$8.00  
Hammett: The Money, Dell, \$8.00

Anon. (ed) Taboo, New Classics House, 1964, rare  
Precursor to Danerous Visions (Leiber, Ellison,  
Bloch, Beaumont, etc.) \$10.00

non-1st ed. paper: Dell Mystery Map Backcover #258,299  
366, 508,519 \$1.00 each  
Brown: Here Comes a Candle, Bantam \$2.00

Magazines:

Avon Fantasy Reader #9 \$2.50

Avon Fantasy Reader #15 fair

Avon SF Reader #2 \$2.50

Marvel Tales March 1935, fair (Lovecraft) \$10.00

Planet Stories Vol 1 #1 good, abc \$20.00

1 #2 Spring 1940 good \$15

1 #3 Summer 1940 good \$10

1 #4 Spring 1941 good \$10

2 #11 Summer 1945 exc \$6

2 #12 Winter 1945 exc \$6

2 #13 Winter 1945 exc \$6

3 #2 Spring 1946 (Kuttner, Bradbury), exc \$8.00

3 #3 Summer 1946 (Kuttner, Bradbury), exc \$12

3 #4 Fall 1946 (Kuttner, Bradbury), exc \$12

3 #5 Winter 1946 (Kuttner, Bradbury), exc \$12

3 #6 Spring 1947 (Kuttner, Bradbury), exc \$12

3 #7 Summer 1947 (Kuttner, Bradbury), exc \$12

3 #8 Fall 1947 (Kuttner, Bradbury), exc \$12

3 #9 Winter 1947 (Kuttner, Bradbury), exc \$12

3 #10 Spring 1948 (Kuttner, Bradbury), exc \$12

3 #11 Summer 1948 (Kuttner, Bradbury), exc \$12

3 #12 Winter 1948 (Kuttner, Bradbury), exc \$12

3 #13 Spring 1949 (Kuttner, Bradbury), exc \$12

3 #14 Summer 1949 (Kuttner, Bradbury), exc \$12

3 #15 Fall 1949 (Kuttner, Bradbury), exc \$12

3 #16 Winter 1949 (Kuttner, Bradbury), exc \$12

3 #17 Spring 1950 (Kuttner, Bradbury), exc \$12

3 #18 Summer 1950 (Kuttner, Bradbury), exc \$12

3 #19 Fall 1950 (Kuttner, Bradbury), exc \$12

3 #20 Winter 1950 (Kuttner, Bradbury), exc \$12

3 #21 Spring 1951 (Kuttner, Bradbury), exc \$12

3 #22 Summer 1951 (Kuttner, Bradbury), exc \$12

3 #23 Fall 1951 (Kuttner, Bradbury), exc \$12

3 #24 Winter 1951 (Kuttner, Bradbury), exc \$12

3 #25 Spring 1952 (Kuttner, Bradbury), exc \$12

3 #26 Summer 1952 (Kuttner, Bradbury), exc \$12

3 #27 Fall 1952 (Kuttner, Bradbury), exc \$12

3 #28 Winter 1952 (Kuttner, Bradbury), exc \$12

3 #29 Spring 1953 (Kuttner, Bradbury), exc \$12

3 #30 Summer 1953 (Kuttner, Bradbury), exc \$12

3 #31 Fall 1953 (Kuttner, Bradbury), exc \$12

3 #32 Winter 1953 (Kuttner, Bradbury), exc \$12

3 #33 Spring 1954 (Kuttner, Bradbury), exc \$12

3 #34 Summer 1954 (Kuttner, Bradbury), exc \$12

3 #35 Fall 1954 (Kuttner, Bradbury), exc \$12

3 #36 Winter 1954 (Kuttner, Bradbury), exc \$12

3 #37 Spring 1955 (Kuttner, Bradbury), exc \$12

3 #38 Summer 1955 (Kuttner, Bradbury), exc \$12

3 #39 Fall 1955 (Kuttner, Bradbury), exc \$12

3 #40 Winter 1955 (Kuttner, Bradbury), exc \$12

3 #41 Spring 1956 (Kuttner, Bradbury), exc \$12

3 #42 Summer 1956 (Kuttner, Bradbury), exc \$12

3 #43 Fall 1956 (Kuttner, Bradbury), exc \$12

3 #44 Winter 1956 (Kuttner, Bradbury), exc \$12

3 #45 Spring 1957 (Kuttner, Bradbury), exc \$12

3 #46 Summer 1957 (Kuttner, Bradbury), exc \$12

3 #47 Fall 1957 (Kuttner, Bradbury), exc \$12

3 #48 Winter 1957 (Kuttner, Bradbury), exc \$12

3 #49 Spring 1958 (Kuttner, Bradbury), exc \$12

3 #50 Summer 1958 (Kuttner, Bradbury), exc \$12

3 #51 Fall 1958 (Kuttner, Bradbury), exc \$12

3 #52 Winter 1958 (Kuttner, Bradbury), exc \$12

3 #53 Spring 1959 (Kuttner, Bradbury), exc \$12

3 #54 Summer 1959 (Kuttner, Bradbury), exc \$12

3 #55 Fall 1959 (Kuttner, Bradbury), exc \$12

3 #56 Winter 1959 (Kuttner, Bradbury), exc \$12

3 #57 Spring 1960 (Kuttner, Bradbury), exc \$12

3 #58 Summer 1960 (Kuttner, Bradbury), exc \$12

3 #59 Fall 1960 (Kuttner, Bradbury), exc \$12

3 #60 Winter 1960 (Kuttner, Bradbury), exc \$12

3 #61 Spring 1961 (Kuttner, Bradbury), exc \$12

3 #62 Summer 1961 (Kuttner, Bradbury), exc \$12

3 #63 Fall 1961 (Kuttner, Bradbury), exc \$12

3 #64 Winter 1961 (Kuttner, Bradbury), exc \$12

3 #65 Spring 1962 (Kuttner, Bradbury), exc \$12

3 #66 Summer 1962 (Kuttner, Bradbury), exc \$12

3 #67 Fall 1962 (Kuttner, Bradbury), exc \$12

3 #68 Winter 1962 (Kuttner, Bradbury), exc \$12

3 #69 Spring 1963 (Kuttner, Bradbury), exc \$12

3 #70 Summer 1963 (Kuttner, Bradbury), exc \$12

3 #71 Fall 1963 (Kuttner, Bradbury), exc \$12

3 #72 Winter 1963 (Kuttner, Bradbury), exc \$12

# WINTER CON-75



## FILMS

A full third of our program is devoted to STAR TREK and S.F. favorites!!

The rest of our program will be A & B film greats not usually seen at cons.

Plus a super-serial!

## GUESTS

First major comic guests at a mid-season con.

We present:

**AL WILLIAMSON**

and

**ARCHIE GOODWIN**

the team behind Secret Agent X-9.

PLUS for film fans, Western greats:

**ART DAVIS** and **ARKANSAS 'SLIM' ANDREWS**.

And other guests will be announced soon!

Dealers like Bruce Hamilton, Russ Cochran, B. Rowe, T. Anello, R.A. Brown, and many others will be making great deals on the 50+ tables in our spacious dealers room.

We still have about 5 or 6 tables for \$20 each; for more info write to the address below.

WINTERCON-75 will be held at Tulsa's newest and finest motel. . . the Sheraton Skyline East.

Conveniently found next to I-44 at the 41st St. exit, the Sheraton will make your 3-day stay at our con a pleasurable one.

Memberships are \$6 for all three days or \$3 per day.

For further information write:

WINTERCON-75

P.O. Box 15032

Tulsa, Okla. 74112

# TULSA, OKLAHOMA

WINTERCON 75 IS A  
PROJECT OF THE  
OKLAHOMA ALLIANCE  
OF FANDOM